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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,  
BERLIN, W., LINKSTRASSE 17,

July 3, 1902.

**T**HE Stuttgart Court Opera ensemble, one of the best equipped ones, with complete personnel, excellent orchestra and well trained and capable chorus, has left Berlin and gone for a few further "gusting" performances to Munich. There the members will disband for the summer, and late in the fall, when the Royal Wurtembergian Court Opera House, which had been nearly destroyed by fire, will have been so far restored that representations can be given in it, the Stuttgarters will return to their own temple of art.

Before they turned their backs to Berlin, however, they gave us one more of their best studied, varied repertory numbers, and one that seemed to interest the audience and critics more than one would have thought. I speak of Puccini's "La Bohème," which was produced for the first time in Berlin four years ago at Kroll's, now yclept the New Berlin Royal Opera House. Then the performance fell flat; first of all because, outside of Naval, who impersonated the poet Rudolf really poetically, the cast contained by no means as good material as did that of the Stuttgarters, and the performance therefore was not a remarkable one. More, however, because Berlin was at that time surfeited with the works of the Italian verismo school. After the hotly spiced operas of such maestri as Mascagni, Leoncavallo, Spinelli, Samara, Giordano and others who were in vogue, but also on the beginning of a decline of favor, the somewhat more refined but also weaker Puccini was not palatable to the Berlin public.

This time it was different, however, for both representations of "La Bohème" were well attended by enthusiastic audiences, and the critics revised on second hearing their originally perhaps somewhat too harsh "pronouncements." They did not even kick any longer against the bare consecutive fifths in the opening to the third act, although I still found them as hideous as ever and just as inexcusable, for they are not employed as an increased means of expression, but were written only, like several other outré harmonic progressions, in opposition to the prevalent laws of what is musically beautiful and euphonious. But, despite these and other extravagances, as well as many trivialities in the musical diction of "La Bohème," there are also some lyrical episodes of real value, and the love scene between Mimi and Rudolf in the first act is as melodious as the café scene of the second is characteristic and fluent, and the final death scene is musically alike as it is dramatically touching. Otherwise, however, dramatically Giacosa and Illica have not done so well for Puccini with Murger's novel as Leoncavallo did with it for himself.

The four scenes are only loosely joined together, and the personages of the book, which are described so realistically that you can almost see them, seem like caricatures when they appear upon the stage. To this latter defect must be added another one which aggravates it still more, but which is neither the dramatist's nor the composer's fault. It is the poorly adapted German translation, which makes many phrases of the text sound well nigh ridiculous and which causes a general unfitting and hence equally great discomfort of the singers to become apparent, because in accentuation and phrasing words and music do not blend naturally enough.

Despite these drawbacks, however, the performance as a whole was an excellent one, especially, as I remarked before, in the way of general ensemble. With extreme accuracy, and frequently with a surprising finesse, did Kapellmeister Reichenberger conduct his orchestra. No less praiseworthy was the mise-en-scène of Harlacher, notably the lively scene in front of the Café Momus, which, with all mobility and checkeredness, remained natural, because nobody seemed obtrusive and everybody came and went as people are apt to do on the street and in front of a Parisian café.

Of the three male Bohèmes, Peter Mueller was perhaps a trifle too robust as the poet Rudolf; at any rate I liked Naval vocally and conceptionally better in this part. Fricke as the painter Marcel, however, portrayed the part almost true to life, for he was the typical international Bohemian. Holm as Colline, and Neudorffer as Schannard were equally characteristic.

In the two female principals the opposing principles were brought out to fullest and dramatically most telling contrast. Miss Wiborg was tender and sympathetic in the extreme in the impersonation of the part of Mimi, and her beautiful voice and pure intonation added to the charm of her singing. Miss Reinisch, however, was full of the spirit of gaiety and devilish coquetry, and her Musette was equally graceful as vocally brilliant.

The perennial Prevosti has opened her usual gisting stagione at the summer opera which Director Morwitz has this year for a change instituted at the cool Metropol Theater. She appeared in the equally perennial "Traviata," but it is not of much use to waste time in a detailed description of the performance. About the prima donna herself I have written enough and perhaps more than enough in years gone by. She reminded me, moreover, in the present personnel of the Morwitz opera of the State of Texas, for in solitary stateliness she was the lone star in the cast.

If legitimate opera therefore has, with the sole exception of the above, taken a summer vacation, the operetta has entered upon the Berlin theatrical premises with renewed, nay doubled, forces, and hence we can exclaim with both joy and conviction: L'opéra est morte, vive l'opérette!

At the Theater des Westens the summer reign of operetta will not be quite as absolute as at Kroll's. Just as during the winter season both species of musico-dramatic entertainments, opera and operetta, alternated there to the preference of the former, now the latter will hold the upper hand. The first step in this direction was a revival of Milloecker's "Poor Jonathan." In the latter part of the eighties this work brought the composer his last big success. Despite the fact that it shows no longer the freshness nor inventive fertility of some of his earlier works, it contains some quite effective, melodious and well orchestrated numbers, which were bound to take with audiences, and thus make the operetta popular. More attractive still was the then new idea of bringing upon the operetta stage modern, contemporaneous situations, such as abound in "Poor Jonathan." As they are partially still actualities, it might have been supposed that the libretto would continue to be of interest to audiences of the present day. But such did really not seem the case, and the quite lengthy exposition of the first act, and equally drawn out dialogue scenes, as well as the threadbare, artificially pieced together action, made the audience yawn. As for myself I wondered why and how I could have laughed over "Poor Jonathan" fifteen years ago, when I saw it at the Casino in New York. But then fifteen years is quite a space of time in the life of a man and of an operetta.

If only the Berlin representative of the American impresario had had the temperament, liveliness and humor of Wilson, whom, if I mistake not, I then saw in the part. But such was not the case, for poor Wellhof, who is the best comedian of the Theater des Westens, is ill, and had to be replaced by Herr Julius Donat, who was more comical than funny or humorous or amusing. Among the females in the cast only Miss Doninger was entirely satisfactory in the part of Molly, while Miss Lola Carena, not Carreño, a newcomer, has good vocal material, but knows neither how to sing, nor how to act.

Kapellmeister Saenger had carefully studied the operetta

with all concerned, chorus and orchestra doing their duty delightfully, but on the whole, barring the second act, the performance dragged quite unmercifully and unnecessarily.

The royal intendency opened the operetta summer season at the New Royal Opera House (Kroll's) on the 1st inst., viz., day before yesterday. It is to last for three months under the experienced guidance of Director J. Ferenczy, of Hamburg, who for this purpose brought to Berlin his entire operetta personnel and orchestra. The preliminary announcement promises the production of twenty-two different operettas, the best known among which are "Gipsy Baron," "Beggar Student," "Geisha," "The Bird Catcher," "The Doll," "Boccaccio," "The Sweet Girl," "Girofle-Girofla," "Seekadet," "Fledermaus," "Merry War," "Obersteiger," "Orpheus," "Nanon" and "San Toy." Some novelties are also mentioned in the repertory, and in fact the first night of the season brought the first performance of a three act operetta entitled "The Silver Slipper," by Leslie Stewart.

To me the name of the composer was familiar, and the graceful rhythm of the over popular sextet from "Florodora" and its continuity of melodious flow or flowing melodiousness flitted across my mental ear as I wended my way through the balmy night air of the Thiergarten toward the venerable Kroll's Garden. As usual when an English name appears upon the program my Berlin colleagues came to interview me on the subject of the composer, but, to my dismay at first, but afterward to my satisfaction, I had to own up to the fact that he was an Englishman, and not as they thought an American, although I could vouchsafe them the information that one of his operettas had had a run of more than 500 performances in New York alone.

If ever comparisons, however, were "florodorous" it was the case this time, for the music of the "Silver Slipper" proved a sorry disappointment to me in more than one direction. The same Leslie Stewart, who in "Florodora" proved himself a writer of fluent melodic invention, neat workmanship and acceptable orchestration, has in the probably earlier operetta perpetrated a topsy turvy sort of music, in which he himself might find it difficult to say what it means. There are moments in it, for instance, in Stella's story told on the planet Venus, where one would think the composer was growing satirical, so comically does he plagiarize "Elsa's Dream" from "Lohengrin." Other pilferings, however, show that it is not done with malice aforethought, but simply by involuntary reminiscence. Of the latter sort the score simply swarms, and the composer is by no means tasteful in his selection, for in the main his material is just as trite, banal and trivial as his treatment thereof is amateurish, and the orchestration unskillful and ill balanced. The latter defect became all the more apparent moreover through the fact that the brass and woodwind in Mr. Ferenczy's orchestra is not of the best artistic order, especially not the first clarinet and trumpet, and that the strings are not at all sufficiently numerous to hold a tonal balance against these blatant wind instruments, faults for which the composer is not to blame. Only in a very few instances does the composer of "Florodora" "flim flimmer" or "shim shimmer" through the score of the "Silver Slipper," such as in a love duet sung upon a swing, a kiss romanza and poodle dog duet, in which latter the petite Mia Werber, whose vocal gifts I extolled long ago, proved herself also an extremely graceful and charming mimo-comic personage. Weakest of all is the music in the several entr'actes or rather changes of scenery, of which changes there are more than real action in the libretto of the "Silver Slipper," by Owen Hall.

In its principal elements this libretto is a regular London limb show operetta, which, with all its eccentricities, however, is not quite as merry as some of the others of the music hall genre which I have seen before. This is because the satire upon the spleen and ridiculous pedantry of a learned professor of astronomy, which pervades the first act, is lost in the following acts, where it unsuccessfully changes gradually into high romanticism and sky blue sentimentality. The latter is nowhere more misplaced and stupid than when it is brought in in typical English fashion as an anti-climax to purely or impurely fleshly display. For the rest "The Silver Slipper" brings light into some new symbolical-attributes of "the reign of woman." It—the slipper, not the reign—fell down upon the earth from the clouds of Venus at the very moment when the fantastical professor, Sir Victor Shallamer, makes observations upon the evening star with his newly constructed epoch making telescope. But the slipper is soon followed, after we witness its loser's degradation to a temporary inhabitant of the earth, from Venus down to our quagmire planet of Miss Stella, a Ueber young woman of considerable charm and youthfulness. She owns up to an age of 2,000 years, and also to the fact that she has a longing for male company, of which none can be found on the star Venus, all men having been relegated to Mars shortly before Stella's birth. With this fairy tale story as interpolation in a libretto, which otherwise deals with the insipid

nonsense of the astronomical fool and his discovery of the inhabited planets, and a couple of terrestrial love affairs, all brought to a good end, viz., marriage by the co-operation of Stella, the operetta comes after considerable delay to a successful ending right in front of the Crystal Palace at London. Perhaps you have seen "The Silver Slipper" in New York, perhaps not. If you haven't, don't, for it is really not worth while. Such success as it achieved here in Berlin was mainly due to the scenic display arranged by Ferenczy, who is past master in this sort of thing, and also through the excellent representation of some of the parts. Sondermann, the ever agile, gay and witty comedian, was simply immense in the part of the roving dancing master and magician Samuel Twanks. Of Mia Werber I spoke before. Rudolf Ander was sufficiently pompous and bombastic as Sir Victor, and Henry Wildner, at first in doublet and hose, was as pretty a boy as she was in the second and third acts a lovely young woman and charming actress and singer.

On the whole the operetta met with a more favorable reception on the part of the numerous Kroll first nighters than it deserved, but of one thing I am sure, nevertheless, and that is that it will not prove a second "Florodora."

The Beethoven stipend of the Allgemeiner Deutscher Musikverein was awarded to Musikdirector Mueller-Reuter, of Crefeld, for the successful performance of Liszt's "Christus" at the recent Tonkuenstler meeting. He received an "honorary gift" of 500 marks. The Beethoven stipend was created in 1871, and its purpose is to reward extraordinary musical merit. Of other "honorary gifts" heretofore awarded, Dr. Robert Franz, Prof. Albert Becker, Dr. Carl Riedel, Prof. Felix Draesecke and a few others were the recipients.

The Tonkuenstler festival at Crefeld left a deficit of a considerable amount. This is greatly due to the fact that the orchestra of 112 artists caused an expenditure of 16,400 marks (just \$4,000), of which the city of Cologne, however, claimed 2,100 marks, which it had to refund to the subscribers of the popular symphony concerts, some of which had to be abandoned because the Cologne city orchestra was needed in Crefeld. At the Bremen meeting the entire expenses for the orchestra did not amount to more than 6,000 marks (not quite \$1,500). The total expenses for the six concerts at Crefeld amounted to 29,800 marks, of which sum the city treasury by vote of the aldermen graciously paid 5,000 marks. This latter sum included, the receipts were 21,443 marks, thus showing a balance loss of about 8,400 marks. The voluntary guarantors of the festival will be called upon to make good 45 per cent. of their subscriptions. O. F.

#### Clavier School Summer Term.

MISS HARRIETTE BROWER gave the second recital of the series to be given in Clavier Hall during the summer session of the Clavier Piano School, Friday evening, July 11.

Miss Brower's playing was characterized by intelligence and breadth, and the program itself showed versatility. Her list included works by Bach, Beethoven, Mendelssohn, Schubert, Chopin, Brahms-Gluck, Mrs. Beach, Moszkowski and Wagner-Brassin. The audience was enthusiastic and generous in applause.

The third recital of the series was given by S. M. Fabian, teacher of interpretation of the school, Monday evening, July 14.

Despite the extreme heat the hall was crowded, the members and friends of the school all were wishing to hear Mr. Fabian. Several of the numbers called for great delicacy and refined interpretation, and Mr. Fabian's rendering was thoroughly artistic and delighted the severest critics. In other numbers Mr. Fabian showed his characteristic breadth and vigor and rare technic as well.

### THE VOCAL QUESTION.

Editors The Musical Courier:

WILL you permit me to reply to your article, in the July 9 issue, relative to my method and results in voice training? You seemed to treat lightly the idea of double high C, but why? We are in an age of progress, who knows what is yet possible from the voice, you will agree with me as to the need, when voices are being ruined on all sides.

What I have developed will be of interest, if only for criticism.

The pipe organ is the best guide to show the laws governing voice production. What I offer is the result of three years' application of those laws: First, as to the air chest. Is not air compressed before entering pipe? Then freed before striking lip? We have the same power by partly closing the bronchial tubes. The air is compressed, and only allowed through them enough air, at right pressure, to vibrate cords for particular tone. The vocal bands cannot endure against a free column of air. Each pipe in the organ receives an amount of air relative to its size and pitch, but note that all the pipes are opened into the same air chest. So the bronchial tubes, through their sensitive construction, have the power of contracting, acting through the nervous system, thereby adjusting themselves to withstand pressure of air from the diaphragm, allowing just enough to escape, and at the right pressure for any particular pitch. The laws of physics, seen in the pipe organ, say this must be true. The cords are then struck without undue strain, vibration results, which must strike freely the resounding surfaces in the mask. To do so the falsetto poise obeys the laws governing sound in the organ, which means a solid column of air to vocal bands, and on in face resonators, forming a ball of vibration, with no restriction. Next step of great importance is the inflection muscles in the head. They help to form the pitch on this high poise. Simply speak "I want to know," jumping an octave on any word and you will feel them in action. It is by their use the high notes are formed, because they adjust the head to the particular pitch by making column of vibration smaller and thereby literally cut off the length of vibrating column of air.

By a mental action over muscles we take on chest vibration for low tones, and gradually cut off the pipe, from below, as we ascend scale. Consciousness of that fact holds all tones above registers, and removes the much talked of alto break, which is a mental condition and not physical. See how simply it can be explained. An alto will sing up to middle E flat, with a length of vibrating column belonging to the B or C below, then letting go of the long pipe takes on a too short condition, and usually no inflection muscle holding, causing a light tone. The falsetto poise makes it possible to feel inflection muscles. Then always hold this high face vibration, adding deeper vibration (longer pipe) as one descends scale. You will then never feel that you are under the tone.

Three years ago, at the age of thirty, my voice began to lose vitality; could just reach low B flat; have used the falsetto tone up to high C in practice. The result is more fullness throughout the whole lower range, better equality, and the throat does not feel any strain or loss of vitality. The baritone quality forms without practice, and further still, a clear ringing tone has developed on high C and E flat, which to me is more free and pure tone than when on the usual bass poise. That full ring is now working down to F, proving to be true what Charles Lunn, of London, says in his valuable work on "The Philosophy of the Voice," that the voice should cover three octaves.

These high tones only come by a certain throw which is attained by singing "whee, whoh, whah," but it must be a solid block to front of face. Should you not strike

the correct poise at once do not condemn it, for it does work results, and what I have to say is based upon results obtained with sixty voices during the past season.

Since that article was written other sopranos have reached double high C, not by forcing, and one voice easily reaches the F above that C, which fact is of no value except to show that there is a poise, God given, and can be found by obeying nature's laws. With a tenor voice the falsetto poise works instantly, the membrane, lining the chambers of the head, begin to respond by holding firm and power results. There is no need of any break in a tenor voice coming down from falsetto poise to low tones.

Last May I visited the studio of Madame Lankow, in New York, and there found the voice being developed on the falsetto poise, and fully confirmed my confidence in the falsetto hang, for the quality is more beautiful, no strain, no loss of power, much greater compass. What more could be desired.

E. Davidson Palmer, of London, has written a valuable little work on "The Rightly Produced Voice" (falsetto), and is worthy of careful study, to those who have not investigated the subject.

The falsetto poise has come to stay, but without the free throw of "whee" you will never feel its value.

So much for the science. The art side depends much more upon the mind and soul of the singer, as Frank Herbert Tubbs says, "Singing is a law of trinity," as poised condition of body, mind and soul.

How few realize that it is the soul that sings, thus causing the voice to take on a color to suggest delicate shades of thought and feeling, which words fail to convey.

Let the singer forget self, holding a clear conception of the message he is to deliver. Always try to lift out of the depths of everyday care and trouble the many souls who are but longing for some thrill or motive to give them new life and courage to withstand their immediate trials. That is the mission of the voice. One can attain that power by opening the mind to life's realities, remembering that voice, not words, is the true language between souls, and also that emotion is not intellectual bigness. Then, and only then, will we begin to approach the great powers and possibilities of the art of singing.

WILLIAM H. SHAW.

OLEAN, N. Y., July 13, 1902.

#### A PROPOSITION.

Editors The Musical Courier:

JUST now few, if any, of our large cities offer greater inducements to really good musicians than Louisville, Ky. It is a beautiful city of between 200,000 and 300,000 population; its ideal social life is known far and wide. It has a high appreciation of the best music, and both singers and instrumental performers of ability and refinement are cordially welcomed into the most cultured homes and the best social life in the city. Just now there is a pronounced demand for accomplished singers in the churches of the city; a few good organists and directors could also find desirable positions. No city in the country of its population excels Louisville in the size and beauty of its churches. Thoroughly accomplished singers going there from the North could in most cases obtain classes in music, or other remunerative occupation if preferred, to supplement their church salaries, but character as well as musical ability would be considered in every case. Vox.

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S. B. S.

(See Editorial.)

(From the European Edition of the Herald.)

To the Editor of the Herald:

WHAT a change from last year! The streets all torn up for the new subway, buildings higher and uglier than ever erected everywhere; near the Herald square and downtown real estate madness—the most fabulous prices being paid, while in other parts of the city it is dull.

People are rushing earlier than ever out of town so as to pay their taxes in their country places and escape the high rates of the city. They look depressed and nervous. The rapidity with which the elevators go is in harmony with their lives.

Despite temperance principles, of which you hear much, as soon as you meet a friend, before you have answered his question: "How do you do?" he says: "Come and take a drink." Then he introduces you to his friend, Timothy Tee, and he says: "Come and take a drink," and so it goes on. They say: "It isn't the drinks that hurt, but the drinks between drinks." I don't see what constitution can stand such constant stimulants.

In a town like Buffalo it is the same as in New York. You wonder how a town like that can sport a hotel like the Iroquois, with every imaginable comfort like the Holland House in New York, and instead of the Herzog teleseme, a telephone in every room. The Holland House is as fine and well kept as ever, but the charge of a dollar for riding a few blocks seems much too high.

Albany gives a charming impression—it is more country like—its pretty parks and residences bespeak of wealth, and you do not see so many high buildings making you almost dizzy to look at them.

Boston is full of culture—music loving, Christian Science believing (fortunately by a limited number), temperance maddening, woman reigning (laws as well as men) and gossip circulating. A very clever lawyer, who has something to do in representing the hotels before the Legislature and protesting against the law which forbids the selling of any wine after 11 o'clock (I am told it has injured the theatres), said: "You see, no representative of the country towns could vote for any law extending instead of prohibiting the sale of liquors, because his constituents would be down on him, and he would never again be returned." I think the only way to hope for success is to propose a local law which shall affect Boston and no other place.

## "DUMMY" SANDWICHES.

On Sundays no sale of liquor or wine is permitted unless something is eaten with it, and so, I have heard, in one little town they have "dummy" sandwiches, which nobody eats, but passes on. I should not wonder if they were made of sugar or celluloid. When the case was brought before court as an evasion of the law, the learned judge said it was true there must be something to eat as a condition to having something to drink, but he knew of no law which could force you to eat it. Bravo!

As evidence of Boston culture the valet at a club where I was stopping packed in my trunk a number of his poems, which I found on my arrival, with a very polite note, hoping I might set one to music. Here is a specimen:

In the twilight hour,  
By the old gray tower,  
I dream tonight of thee,  
While the darkness falls and the ringdove calls  
His mate in the woodland tree.  
Dreaming to-night of thee,  
Feeling thy presence nigh,  
While the last pale ray of the closing day  
Fades slowly from the sky

One feels like saying the next time he brushes your clothes, "Pray, let me do it myself," though I have known cab drivers to write poetry, and Hans Sachs, the shoe-

maker, was well known as a poet. While on this subject it may interest you to read George Cooper's translation of François Coppée's poem, "La Première":

'Tis not that she had beauty rarest,  
But twenty years about us cling,  
And that night of memory fairest  
'Twas the loveliest morn of the spring.

'Tis not that so grand she was ever,  
But I vow the truth you must know,  
That I never dared, ah, never,  
Fondly to tell—I loved her so.

'Twas not that her heart is so tender,  
But to see her, pleasures arise,  
And when you heard such joy she doth render  
That the tears softly come to the eyes!

'Twas not that she was so hard hearted  
That she left me alone to be,  
And my friend, since she has departed,  
It is for all Eternity.

Another instance of Boston culture: A lady was asked what color she advised painting the new music hall. She said: "Paint it the color of silence." Are you any the wiser?

## ON THE CROP.

Some people seem to think everything is overdone; others think not at all, and that the prosperity of the country warrants it all. Still others—and they are, in my opinion, the soundest—believe that everything depends on the crop, and that if we have a good corn crop we can go on smiling.

It is extraordinary and delightful in coming home from abroad to see the genuine interest manifested for the sufferers at Martinique. Even in the smaller towns in the shops boxes were placed on counters near the entrance for the smallest contributions and printed appeals to give something could be seen everywhere. It was quite touching, and the American spirit of generosity and feeling for the suffering of humanity, no matter where, made you feel proud. Thus enormous sums were raised, and when a \$5 bill was dropped in one of these boxes the proprietor of the shop thanked you as if you had made him a personal gift.

There is no school of diplomacy here, and there is no school of acting. I do not speak of natural born diplomats, like the Secretary of State, the United States Ambassadors in the large cities of Europe, Whitelaw Reid, T. Jefferson Coolidge, &c., but of the rather younger generation, who are called upon to enter the diplomatic service without having had any training for it.

## NO ACTORS.

The school of acting is the same. Pretty women go on the stage, and speak, and rant, and become fashionable, and are a success. Among the men actors like Richard Mansfield are few and far between.

I heard two of these ladies. One amused me. She evidently thinks she has a fine voice, and the voice is not bad. She speaks in monotone, cuts each phrase and breathes just as if a singer were to breathe after every bar. The other had such a twang that you really had to look at her feet and figure to try and forget it. But I heard, in Oscar Wilde's play, "The Importance of Being Earnest," a young girl whose name I have forgotten. She certainly was a charming actress, and had evidently studied.

Boston can certainly boast of one of the finest orchestras and conductors in the world. Whether the progress of art is best served by having money lavishly expended upon it and making it, as with the trusts, impossible for others to compete, as the door is thus closed upon them, or whether, like composers, such as Mozart and Schubert, it had best be left alone to struggle, is a subject on which there may be honest differences of opinion without detracting from the generosity which makes the existence of such

a perfect orchestra in a comparatively small city possible. I am very much surprised to learn that, especially in instrumental music, success in Paris, in Berlin, Vienna, &c., means nothing, as far as America is concerned, but success in London means everything and insures success in America. I should have supposed just the reverse, but I am sure what I learned is in accordance with the facts. The American artist has very little success in his or her country without a European reputation.

Of the Beef Trust one hears little. S. B. S.  
HOLLAND HOUSE, NEW YORK, June 9, 1902.

## BROOKLYN MUSIC FESTIVAL.

## Generous Prizes for Successful Composers.

THE autumn music festival arranged by the Arion Singing Society, of Brooklyn, will be held during Thanksgiving week at the Forty-seventh Regiment Armory, Marcy avenue and Heyward street, Brooklyn. The committee announces that the festival will be national in its scope, with contests in music and literature open to all. The "all" referred to in the circular letter applies particularly to American clubs and societies and to American composers. In a most independent fashion the officers of the Arion have started in to establish the finances of the coming festival on a sound basis. The sum of \$5,000 has been subscribed for the prizes to be awarded to composers and authors.

The following prizes are offered:

MUSIC.	Prize.
Male chorus (English).....	\$1,000
(For choirs not under 100 voices.)	
Male chorus (English).....	500
German male chorus (for German societies only)—	
Class A (for choirs not under sixty voices).....	500
Class B.....	300
Ladies' chorus—	
English.....	300
German.....	300
Mixed solo quartet.....	80
Soprano solo.....	50
Contralto solo.....	50
Tenor solo.....	50
Bass solo.....	50
Composition of English part song, à capella.....	100

## LITERATURE.

PROSE.	Prize.
Novel, in English language, treating an event from American history.....	\$100
Novel, to be in German and illustrating an event in American history.....	100

## POETRY.

	Prize.
Poem (English).....	\$100
Poem (German).....	100
(Subjects to be taken from American history.)	

Arthur Claassen will be the musical director of the festival. The executive committee and chairman of other committees are as follows: Executive committee, Dr. W. John Schildge, director general; Gottfried Westernacher, treasurer; Egon Eisenhauer, recording secretary; Dr. Frank Cortan, corresponding secretary; chairmen of committees, reception, Theo. P. Fritz, president Arion; music, Charles Froeb; finance, M. Grossarth; hall, Theobald Engelhardt; decoration, Richard Beck; program, L. G. Burger; propaganda, Edward Krueger; press, E. A. Henle; printing, Otto Hildenbrand.

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# MUSICAL CLUBS.

Members of the Buffalo (N. Y.) Saengerbund will attend, with their families, the festival to be held in August at Waterloo, Ont.

The solo quartet of the Cornell Glee Club are Robert Ryon, Class of 1903; H. F. Sommer, same class; R. A. Bole, Class of 1902, and J. C. Cuher, same class.

A large audience assembled in Odd Fellows Hall, at Schenectady, enjoyed the concert on June 30 given by the Dahm-Petersen Double Quartet. The members of the quartet are Misses Grace Sutter, Marion Barnes, Daisy Winstone and Fan Oliviere and Fritz Forsman, S. Chellson, L. B. Wilcox and Edward Johnson. The quartet was assisted by Miss Evaline Culver, mezzo soprano; Miss Lizzie Eisennach, mandolin, and Miss Minnie Eisennach, guitar.

Senatobia, Miss., enjoyed a pleasant musicale given a fortnight ago by the Carroll Music Club, a club, by the way, entirely composed of very youthful members. The hostesses of the day were the Misses Agnes and Annette Gill, of South Court street. The program was rendered by the following members: Agnes and Annette Gill, Howard Thornton, Needie Ward, Maggie Ward Tucker, Nellie House, Lida Canon, Christine McCormick, Theodore Carroll Tucker, Edna House, Lorine Rush, Etta Mai Ham, and Jamie Slaton.

Here are the names of the members of the Poughkeepsie (N. Y.) Mendelssohn Glee Club: Henrietta Acker, Marion Acker, Mabel Baker, Hilda Bayer, Josephine Burke, Mary Burns, Ethel Clapp, Emily Corby, Mabel Clark, Elizabeth Curtis, Marie Deel, Anna Davis, Helen Doherty, Edith Esser, Flora Fraleigh, Martha Fraleigh, May Freer, Mabel Graham, Louise Goebler, Beulah Goetchius, Elizabeth Hannah, Marjorie Hickok, Astrid Hansen, Mary Huffman, Florence Kelder, Gretchen Kirchner, Lottie Kirchner, Genevieve Lloyd, Henrietta Mott, Amy Peabody, Lucy Polk, Naomi Philips, Bessie Scofield, Leila Scott, Maud Simmons, Alice Stokes, Margaret Solomon, Susie Tweedy, Julia Tynan, Sadie Williamson, Emma Wardell, Lena Yelverton, Gladys Jacobs, Vera Powell, Jennie Zellar, Margaret Gunn, Mary Arnhardt, Edith Sutcliffe, Julia Melhado, Natalie Schuster, Adah Clark, Ebba Martinson, Helen Sanders, Emma Zeil, Theodora Drew, Winifred Krieger, Lillian Halliwell, Milly Weiss, Anna M. Todd, Minnie Schaffer and Etella Reiser.

As heretofore announced in the Musical Club Notes, the Mendelssohn Club won one of the prizes at the singing contests held earlier in the summer.

The Musical History Club, of Newark, N. J., closed the season with a most interesting and instructive program. Miss Angela Griffin, Miss Katherine Patterson, Clifford Ward, Miss Louise Mann, Irving Seery, Miss Meta Knox Hannay, Miss May McLair, Lester Cook and Miss Ella B. Carter contributed the illustrations of good music by playing works of Bach, Brahms, Godard, Schumann, Grieg, MacDowell and Thalberg. The officers of this club are: President, Miss Ella B. Carter, of Nutley; vice presidents, Miss Mary Lutz, of Elizabeth, and Miss Angela Griffin; corresponding secretary, Arthur Robertson; recording secretary, Clifford Ward; treasurer, Mrs. George H. Nichols; acting treasurer, Miss Harriet Mabel Goble, of Verona; musical directress, Miss Kathryn Glinnon. The honorary members are Louis Arthur Russell, Dr. Florence Clinton Sutro and Dr. William Mason.

## AN ECHO CONCERT IN THE WILDERNESS AT SILVER LAKE.

ROME CITY, Mich., July 11, 1902.

**A**LBERT MILDENBERG, who has recently conducted a summer class at the Detroit Conservatory, has taken to the woods of Michigan, and with him went a number of talented artists for a good time in camp. They were gloriously entertained at the cottage of John Mohr in Rome City and were engaged immediately by the Assembly Association to give a program in the Auditorium in the woods. Mr. Mildeberg secured a good piano in Toledo and had it shipped to the scene of action. The program was short, but interesting to the extreme. Ferdinand Urban, the basso, sang the Prologue from "Pagliacci" in good style; Miss May Kelly, of Lima, gave Saint-Saëns' "My Heart At Thy Sweet Voice" with intense dramatic effect. Miss Helen Mohr, a very talented pianist, played two numbers of Schumann that were received with enthusiasm. A genuine surprise was furnished by Miss Hortense O'Connor, a gifted violinist from Galveston, Tex. She played Ernst's "Elegie" with a showing of great promise. She is to return to Brussels in September.

Mr. Mildeberg gave the audience a group of Chopin Etudes and a group of his own compositions, including a new Suite of "Antique Dances" that will shortly appear in print. It is needless to say that his numbers were enthusiastically encores; in fact, they did not wish him to leave the piano, and he was compelled to repeat the suite.

A strange feature of the concert is that it was listened to by two audiences at the same time. The Assembly Hall was filled and on the other side of the lake, 4,000 feet across, another audience were enjoying the program by means of the echo, which reproduced the most delicate tones perfectly.

# MUSICAL PEOPLE.

Winton Pyne, of St. Mark's Church, Philadelphia, gave the third in the series of organ recitals in the Episcopal church at Frederick, Md. The vocal soloist was Mrs. Allen, a Maryland soprano.

Miss Agatha Berkhoe, a singer of growing promise in the West, gave a recital Monday evening, June 30, at the First Congregational Church, Salt Lake, Utah. She was heard in a popular program, and the alternate numbers were given by Arthur Shepherd, a local pianist.

Charles Kunz, a pupil of Mrs. Miltonella Beardsley, of Brooklyn, N. Y., is giving recitals at his old home in Ohio. His programs are made up of works studied with Mrs. Beardsley last season, and include compositions by Chopin, Liszt, Schumann, Joseffy, Jadassohn and Grünfeld.

Miss Mattie McGrath and Miss Evelyn McLain graduated from Miss White's Music School at Yonkers, N. Y. The closing exercises were held Wednesday evening, July 2, at 35 Hawthorne avenue. Both young women are pianists, and their playing showed the results of good schooling.

The following pupils of Mrs. A. H. Horton participated in the vocal recital given July 1, at the Stone Street Church, Watertown, N. Y.: Misses Anna Kirkland, Flora Emmerich, Nellie Welch, Bessie Adsit, Bessie Allen, Dorothy Clark, Elizabeth Kinney, Annie Kinney, Kate Waddell, Lena Waddell, Cressy Hall, Addie Hickok, Mrs. Avery, E. R. Howland and Mr. and Mrs. Jason Phelps.

July 1 the piano pupils of Miss Katherine Cressey gave a recital in the lecture room of the Middletown (Conn.) Baptist Church. The names follow: The Misses Helen R. Shailer, Phyllis W. Reynolds, Ruth E. Dickinson, Florine M. Parker, Rosie J. C. Carlson, Barbara McClellan, Carrie Clark, Charlotte W. Chappel, Lucy M. Dickinson, Celia Coulter, Edna Sperry, Charles Dickinson, Robert Sperry, Samuel Fenn.

A concert was given on the evening of July 3 in the lecture room of the Epworth Church, Norfolk, Va., for the benefit of the new Methodist Orphanage at Richmond. Those who contributed the program included Mrs. Frank S. Hancock, soprano; Miss Lucile Newell, contralto; Miss Christine Groves, reader; Mrs. E. M. Allen, Miss Lena Eppes, David Coates, John Small, vocal quartet; Miss Pauline Pettis, soprano; Miss Emelie La Blanc, pianist; Miss Calena Newell, reader; Miss Mabel Pettit, soprano;

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Miss Aileen Pettit, reader; Mrs. Allen, Misses Shaffer, Campbell, Eppes and Messrs. McGhee, Coates, Moore, Small, vocal octet.

Society in Memphis, Tenn., enjoyed the midsummer recital given in the woman's building by the pupils of Miss Annie Dickson. Miss Emma Moss, pianist, and Charles Drake, vocalist, assisted in an excellent program. The Dickson pupils who played were Misses Mabel Taylor, Gertrude Verdel, Ethel Hale, Hazel Baurer, Florence Signiaco, Nellie McNeill, Nell Boswell, Louise Rosa, Ella Brownlee, Emma Boothe, Lucille Hobbs, Ethel Richards, Alta Disinger, Emma McCorkle, Bessie Ward, Katie May Bass, Mrs. Albert Swind, Clarence Burkle.

The pupils of Mrs. Bridges, Victoria, B. C., gave a recital Monday afternoon, June 30, in Room 3 of A. O. U. W. Hall. An attractive program was given by: Piano, Misses G. Bebbington, V. and L. Mansen, A. Muriset, L. Sutton, A. Pichon, M. Kelly, A. Mercer, B. Wilson, E.

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From far away Honolulu comes an interesting report of a concert given June 2, at the hall of the Honolulu Y. M. C. A., by the pupils of Mrs. J. W. Yarnley. Miss Ethel Damon, a vocal pupil, made her first appearance. Her voice is a soprano, very sweet and of great compass. Mrs. Yarnley and Miss Emma Taylor sang a duet in good style. Later Mrs. Yarnley played a piano duet with Miss Grace Leadingham. Miss Lena Rosewarne played as her solo MacDowell's "Witches' Dance." Miss Elsie Smith played Rubinstein's "Valse Caprice." Other piano solos were played by Miss Lizzie Whiting and Miss Ethel Horner. Miss Ida Koepke and Miss Marjory Leadingham executed an old time Spanish dance.

An audience of 1,000 persons attended the vocal recital given by the pupils of Mrs. Marie W. Fobert at the Rockland (Mass.) Opera House, June 10. Miss Lena Orcutt, violinist; Miss Linda H. Chase, pianist; Paul V. Donovan, pianist, and H. M. Chase, flutist, assisted the vocalists. These included Miss Rosie L. Brown, Miss Agnes G. Carney, Ernest L. Henderson, Miss Annie Kirby, Miss Alice Kane, Miss Mary A. Murphy, Miss Nellie McPhillips, Miss Linda H. Chase, Miss L. Myra Osborne, Miss Ellie C. Murray, Miss Nellie E. Carroll, Miss Grace Lamson, Miss Margaret Murphy, Miss Irene L. Cushing, Miss Ellen Hansen, Miss Alice M. Delano, Miss Josephine A. Lane, Miss Alice M. O'Neil, Arthur C. Dill, Mrs. Eva M. Hiltz.

**MME. DE WIENZKOWSKA'S VACATION.**

MADAME DE WIENZKOWSKA, directress of the Leschetizky School of Piano Playing, at Carnegie Hall, is enjoying her vacation at Asbury Park, N. J. Before leaving town she received numerous applications from all parts of the United States. She, however, accepted only a limited number of teachers and performers for a special course of study. Last season the work at the Leschetizky School was conducted with brilliant success.

The ten public piano recitals by Madame de Wienzowska's pupils were enjoyed by discriminating audience, and the playing of the pupils in all grades, reflected great credit upon the accomplished directress, whose skill as a teacher is universally recognized.

The recitals and the classes in repertory and interpretation will be resumed in the autumn. As announced from time to time, the advanced pupils of Madame de Wienzowska secure pupils of their own without undue effort. Several of her pupils have also played at public concerts and recitals, and through these appearances again won laurels for their teacher and her method.

Madame de Wienzowska became famous in Europe early in her career. No one will need express surprise at her success and influence in this country after reading the interesting testimonials from her great preceptor, Leschetizky, and from Paderewski and Hans Richter:

It gives me especial pleasure herewith to declare Mme. Melanie de Wienzowska to be one of my best pupils and one of the most excellent representatives of my system. She has fully made her own my method and my principles of touch, technic and mode of presentation (Vortragsweise). Her success as a piano virtuoso and teacher is eminent. I trust it will follow her wherever she may have the opportunity to exercise her twofold qualification. Where, as in the case of Mme. de Wienzowska, true talent is combined with absolute knowledge and ability, the most brilliant results must follow. It is my sincere wish that these few lines, written with honest conviction, may be of service as a recommendation to my young friend and pupil in her career as artist and teacher.

(Signed) THEODOR LESCHETIZKY, Vienna.

HIGHLY HONORED MADAM—To give you an excellent recommendation is indeed easy and, as well, a pleasant task for me. I have repeatedly had the pleasure of inviting you to take part both in the Philharmonic and Gesellschaft's concerts, and always have enjoyed your exceedingly artistic performances. Not only, however, as a virtuoso and master of your art have I the pleasure to know you. The progress my daughters have made under your instruction has fully confirmed me in my high opinion of you as a musician of finest esprit and taste, and the representative of a most solid school.

(Signed) HANS RICHTER, Royal and Imperial Court Director, Vienna.

Mme. de Wienzowska is one of the very best pupils of Leschetizky, a finished pianist, and possesses an extraordinary ability for communicating to others a complete knowledge of her art.

(Signed) I. J. PADEREWSKI, Paris.

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## HOMER MOORE'S OPERA.

A NUMBER of years ago Homer Moore conceived the idea that real American opera could be developed from early American legends and history, and he set to work to produce a series of music dramas in which the characters of the New England forefathers should be portrayed. A few days ago he gave a private performance of selections from one of these operas—composed last winter—entitled "The Puritans." Before the performance, Rolla Kendrick, in the St. Louis *Globe-Democrat*, gave the following exposition of the nature of the work:

Homer Moore, of this city, has completed another opera, which he has entitled "The Puritans." As indicated by the title, the early years of New England history is the period to which Mr. Moore has gone for his material. Others have also felt the spell of that weird time, when the Puritans, fleeing from religious persecution in England, became the most intolerant and relentless persecutors of those who differed from them in religious faith; when superstition woefully prevailed; when the battle between the white invaders and the savage natives was ever on; when that fearful and wonderful thing called "the New England conscience" was making its first irrational manifestations; and when, paradoxical as it seems, the seeds of religious and political liberty were being planted, the harvest of which is still being reaped.

Mr. Moore has been historically correct in so far as the setting of his story is concerned, though he has put no historic characters into it. He has endeavored to reproduce the atmosphere of the times and show forth an accurate picture of psychic conditions then prevailing, in so far as these contribute to his dramatic scheme.

There is considerable mysticism in his story. Mr. Moore employs the superstitions and beliefs of that time, and some strange and impossible things happen. His warrant for this is the example of Wagner and all the great dramatists, poets and musicians. In the employment of supernatural incidents he takes the ground that he is warranted in showing, not what actually did and could happen, but what the masses of the people in that superstitious time believed possible to happen. This is certainly a logical position, and no abuse of dramatic license. Æschylus and Sophocles used the great myths of Greece in composing their tragedies. All of Wagner's operas and music dramas, except "Rienzi," are built out of myths and legends.

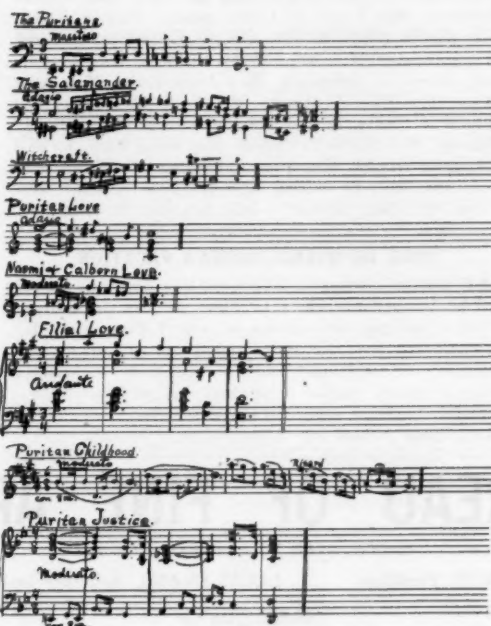
It is through "feeling" Wagner maintains that we become "knowers." "The understanding tells us 'So is it,' only when feeling has told us, 'So it must be.' In drama, therefore, an action can only be explained, when it is completely indicated by the feeling; and it thus becomes the dramatic poet's task, not to invent actions, but to make an action so intelligible through its emotional necessity that we may altogether dispense with the intellect's assistance in its vindication."

Judging from a prospectus of Mr. Moore's new opera, he has, either unconsciously or with deliberate intent, builded after the Wagnerian theory. His story is largely mythical, in that it employs myths that prevailed as common beliefs at that time; and it is historical only in the period and place in which it is located, and in the use of incidents possible to the life lived by that strange community.

There is an explanatory prologue, the scene of which is laid in an English village smithy, on a night in the middle of the seventeenth century. Palfrey, the smith, and his helpers are at work, the latter singing a love song. The smith commands them not to sing of love, as it fills him with grief; and he then tells them of his daughter, Naomi, who had been married to a nobleman, Calborn, who had repudiated her and annulled the marriage. The discarded wife is soon to become a mother. Her voice is heard in the distance, and she soon enters and is confronted by her father and his assistants. There is an old superstition that if a fire be allowed to burn seven years without being extinguished, a salamander, or fiery dragon, will be evolved—the embodiment of evil influence on earth. One of the helpers remembers that the fire in the forge was started seven years ago that night, and begs that it be extinguished. The smith makes light of the superstition and refuses. They continue at work and the fire assumes a peculiar character, and as they watch it in horror, the salamander appears, and Naomi faints with terror. This prologue provides the key to the action of Naomi and her son, afterward known as Henry Withrow, a young Puritan. The birth of the dragon cast a spell upon the woman, under which she does strange things and is accounted a witch, having an uncontrollable horror of fire ever afterward.

The three acts of the opera are laid in a Massachusetts town, some twenty years later. Lord Calborn has become governor of the colony. A Thanksgiving day feast is being celebrated on the seashore. In the midst of the merriment a ship arrives, and among the newcomers are Naomi, known as Mrs. Withrow, and her son. There is a dramatic situation when the woman confronts her recreant lord, but without revealing to the people their re-

lationship. The story shows the ascendancy of the clergy in the ascetic life of the community, and the belief in witchcraft is constantly emphasized. Eventually, Naomi's strange actions bring upon her the accusation of being a witch, and she is condemned to be burned at the stake. The governor is appealed to, but he fears to save her, because the people will think he, too, has been bewitched. Naomi finally invokes the salamander to avenge her. She is led to the place of execution, bound to the stake and the fire is lighted. Henry rushes in and temporarily rescues her. The people are divided in their sympathies, the minister and judge holding out for the execution, while others plead for mercy. Finally the people take matters in their own hands and protect the woman. In the meantime, the fire has been mounting higher, and as the people watch it, they are terrified at seeing the salamander again take shape amid the flames. The governor approaches the scene as though unable to resist the dragon's fascination. Suddenly there is a blinding flash of light, and he falls dead. At the same moment Naomi is freed



from the evil spell, is fully restored to reason, and the people devote themselves to fervid religious rejoicing. The gloom of the supernatural elements of the story is relieved by some very human romance and comedy, involving Henry and other principals in the drama.

Mr. Moore invited all the leading musicians of St. Louis to hear the performance of parts of his work, and the *Globe-Democrat* critic obtained from the best known and most capable their opinions, which he embodied in his report of the performance, making it a sort of symposium. The report was as follows:

"Is Homer Moore the long expected genius who is to give the genuine musical expression to the characteristic American spirit?" This question was put to a *Globe-Democrat* representative by Paul Mori, himself a composer and directing musician of high attainments and reputation, relative to Mr. Moore's new grand opera, "The Puritans." This work is the third of a cycle on American history and life which Mr. Moore has planned, and on which he has been working many years.

Excerpts from "The Puritans" were sung Monday night by local musicians to piano accompaniment before an invited audience that completely filled the Odeon lecture hall and overflowed into the corridor, and included most of the city's leading musicians. An opera is a play with a musical setting; and a play is never truly a play except while it is being acted on the stage. The skilled dramatist counts for his effects fully as much on the living presence of actors interpreting what he has written as he does on the written matter itself. This accounts for the failure in actual stage production of many excellent "literary" plays, the author having aimed at fine literature and being unskilled in stage technique. Shakespeare's plays are plays in the genuine sense only while actors are performing them; in print they are only dramatic poems. Operas and music dramas are subject to the same laws. Given in concert form, an opera falls far short of realizing its effectiveness. To be truly a music drama it must be given by singers in action, with the support of an orchestra, which provides that indefinable something called

atmosphere, and with scenic and other accessories that lend to the illusion.

It is, therefore, impossible to form an accurate and final judgment of Mr. Moore's new work from a hearing only of excerpts, sung without either orchestra, costumes, scenery or action, by vocalists untrained in stage work. Yet, under all these disadvantageous circumstances, Monday night's recital was attended by greatest enthusiasm on the part of the hearers—an enthusiasm that has grown with reflection, and has inspired rather startling predictions on the part of the musically elect. It was several days after the recital that Mr. Mori propounded his question to the *Globe-Democrat* man. "This question seems justified to me," said Mr. Mori. "There are concerted pieces in this work so grand, so sublime, that any of the great composers might have been proud of having been their author. The octet and chorus in the first act and the prayer following it alone give me sufficient evidence of Homer Moore's wonderful gifts as a composer. Only a genius can conceive such sublime music; sublime in its conception and melodiousness, in its treatment, in its working up to climaxes such as are rarely heard in grand opera. Sung by the world's great artists, with orchestra, stage settings, &c., it would be difficult to find anything in musical literature more sublime, more grand and elevating. It is true, as some musicians who were present Monday night remarked, that some of the solos, duos and trios are not up to the standard of the ensembles. Still, the harmonic and thematic treatment and the accompaniment of all the numbers are something marvelous. Mr. Moore reveals himself as not only a master but a great master of the free contrapuntal style. I am not alone in the opinion that the music of 'The Puritans,' at least in the ensembles, surpasses anything written by any other American composer. Mr. Moore's music is original without being unnatural. The themes are spontaneous, and their treatment is scholarly and profound."

Charles Galloway, one of America's greatest organists, director of the Apollo Club, and a scholarly musician, while recognizing the futility of basing a final judgment on this recital, is warm in his praise. "In Mr. Moore's work one finds some very original subject matter that is developed in a most musicianly manner, indicating a thorough understanding of the technic of composition," he said. "The climaxes are never abrupt, but are reached by a constant and gradual winding and twining together of the different voices, always commanding the attention of the listener. The number that made the greatest impression on me was the chorus near the end of the first act, which was sung with thrilling effect."

"My impression of the ensemble numbers was decidedly a favorable one," said Victor Lichtenstein, the violinist and teacher, who has spent several years abroad under the great masters, and played in some of the famous orchestras. "Mr. Moore displays a knowledge of the capacities of the human voice in combinations remarkably euphonious, and, more to the point, fresh and novel. It would hardly be fair to criticize the solo numbers, as the piano accompaniment at best is a poor and pale substitute for the colors of the orchestra; yet, even here, there was much that was dignified and dramatic, and would probably grow on repeated hearings."

There seems to be a general agreement that the first of the three acts is the strongest, judging from the concert rendition. What the effect would be in actual stage presentation is entirely problematical, of course. Another of the prominent musicians present Monday night says: "I find it an exceedingly interesting work. It is full of difficult intonations, and away beyond the abilities of our local singers, since they lack the dramatic experience and fire necessary for the proper rendition."

"It is a very superior work," commented another. "It marks a real advance in art, not only of America, but of all art. It is truly 'of the soil'; that is, truly American in character and spirit. It is, of course, impossible to accurately define the quality of nationality in music, but it can be felt, and in 'The Puritans' I am confident Americanism has found new and genuine expression. Mr. Moore's climaxes are splendid. The work throughout shows breadth of treatment, strong individuality and thorough musicianship. At times it seems to me that Mr. Moore has been a bit too elaborate in the development and working out of his thematic material, but the stage presentation will correct this fault, if it then prove to be one. I confess my pleased surprise at the superiority of Mr. Moore's accomplishment, which has proved him to be one of the really great musicians of our time."

While none of the characters in the story have historic names, Mr. Moore has endeavored to reproduce the historic atmosphere of that early time. He has shown the people as they were—their zeal, piety, courage and simple

ST. LOUIS.

HOMER MOORE,

BARTONE.

The Odeon, St. Louis, Mo.



pleasures, as well as their superstitions and slavish obedience to clerical authority. He has introduced the supernatural element of the salamander, not as a historical fact, but as a possibility in which the people of that day firmly believed.

Mr. Moore's prefaced Monday night's recital by a brief statement of his creed as applied to operatic composition. In this he took ground somewhat advanced beyond Wagner's theories of the music drama, and also stated very sensibly his belief as to the sources from which the genuinely American school of music must come. "Wagner," he said, "convinced himself of the truth and value of many theories and principles, among them that, as two people would not speak at the same time in ordinary life, they should not in drama; therefore, duets, trios, &c., were to be dispensed with. Yet, in nearly all his works he broke his own rule. My own theory of the subject is that I am trying to represent by means of an opera the thoughts and feelings of certain characters having a part in the action; and that, as people do think and feel simultaneously, I am at liberty, if I choose, to give expression to these thoughts and feelings in concerted pieces. I believe that if I use the art of music to enhance the effect of a drama I must respect the rights of music as an art, and, while I do not believe it necessary to adhere to the old aria form, I do believe that a reasonable amount of musical form strengthens the entire work.

"It is becoming known to the average American citizen that our own early history and legends afford rich material for both the novel and drama. I have made a careful study of the lives, manners, ideas and beliefs of the early New Englanders and have undertaken in this opera to give these as truthful an expression as is consistent with the progress of the drama and stage production.

"Several years ago Dvorák, the well known Hungarian composer, spent a few seasons in this country, and composed a symphony, in which he paraphrased the themes of negro melodies; and he maintained that future American music would be based upon these themes. Had he been better informed, he would have known that he could find among the Indians much richer material than among the negroes and those compositions written by white men in imitation of negro melodies. The belief that has actuated me in composing this opera is that we will get Americanism in music just where we got our Government, our educational institutions, our commercial enterprises and all the rest that makes us one of the world's greatest nations; namely, out of our own natures, experiences and environment.

"I have used in the composition of this work what are called leading motives (short phrases which stand for specific forces in the drama), but I have not confined myself to them. If I were to give a lecture on love I would doubtless use the word 'love' frequently in the course of it, but I would not deny myself the privilege of using the words 'affection,' 'devotion,' &c., or sentences and stories illustrative and descriptive of my subject. In composing this opera I have followed the same plan, and have used leading motives when such a course seemed advisable, and at other times have made entirely independent musical expressions."

The piano accompaniment for the various numbers was played by Louis Hammerstein, and he received much praise for a very difficult performance. The vocalists participating were Mesdames Birch, Carrie, Gruen and Hammerstein, Misses Altheimer, Campbell, Coffman, Gebhardt, Husbands, Hudson, Miller, Moerschel, Pearson, Rothschilds and Winn, and Messrs. Brainard, Brank, Buse, Carrie, Darlington, Freegard, Godlove, Hannegan, Krug, Menown, Nieman, Osgood, Pallaton, Rohan, Smith and Stanley.

Mr. Moore is at present in New England collecting photographs, &c., that will aid the scene painter and property man in the production of the opera, for next winter he

expects to offer it to the management of the Munich Royal Opera House for its first performance.

#### McCall Lanham.

MCALL LANHAM, the baritone, is one of our most successful young musicians. He is not only a vocalist but is an organist and pianist of unusual ability, besides being an instructor in voice at the American Institute of Applied Music.

It is as a singer, however, that Mr. Lanham is best known. The following press notices, taken at random, speak for his work in that direction:

The musical recital given last night by McCall Lanham at the Hancock Opera House proved one of the rarest musical treats that it has been the pleasure of the Austin public to listen to in many years. Each number on the program was rendered with that high degree of skill which comes from excellent and correct training, and could not but fail to please the most critical of the music loving people of Austin.

Mr. Lanham, whose home is in this city, has just returned from an extensive stay in Europe, where he studied under some of the famous masters of the Old World. He came back with a voice which is rich in tone and clear and expressive in delivery. His singing has been favorably commented on by the critics of Paris and New York, and Austin should feel proud of her representative in the musical world.—Austin (Tex.) Tribune.

Rare, indeed, was the enjoyment of last evening at Hancock's Opera House upon the occasion of the concert by McCall Lanham. Notwithstanding the inclement weather of the past few days there was a representative audience in attendance, representing the musical and social circles of the capital city. Mr. Lanham is but recently returned from a schooling in the conservatories of the Old World, and last night he delighted one and all by the rare excellence of his singing, showing that his stay abroad had been spent with profit. The highly critical audience in attendance upon last night's concert bespoke the interest felt in this young Austinite. He returns to his home attended by all the eulogisms of prominent and cultured musical artists, and the performance of last evening but clearly demonstrates that the encomiums which have been showered upon him in the past are but paying tribute where it is most deserving.—Austin (Tex.) Daily Statesman.

McCall Lanham, of this city, a talented singer, who has just returned from Europe, last night tendered his many friends here a grand musicale. The musicale was quite an event among local musicians, and a crowded house greeted Mr. Lanham.

His voice fairly captivated the audience and everyone present pronounced it the best ever heard here.

Mr. Lanham is an Austin boy, and his many friends are more than pleased at his marvelous success.—Houston (Tex.) Daily Post.

#### Minne Humphries Engaged by New York Conservatory.

MRS. MINNE HUMPHRIES, the church and concert soprano, has been engaged for next year by the New York Conservatory of Music. As a member of the faculty there she will be enabled to show her skill as a teacher through her own sweet voice and finish as a singer. Mrs. Humphries studied for some years with Miss Caroline Montefiore, and doubtless that accomplished artist and teacher rejoices in this pupil's success. For August Mrs. Humphries will go to the Berkshires, and will give during the month several recitals. In September she resumes her position as soloist in the choir of the Greenwood Baptist Church, Brooklyn.

#### William C. Rehm.

WILLIAM C. REHM has given up all teaching for the summer. Early in September he will resume his work at his studio in Steinway Hall. Recently Mr. Rehm purchased a handsome yacht, and he is spending most of the time in it, cruising with a party of friends. The Albany Argus of July 17 published the following item:

William C. Rehm, the pianist, of New York, came to Albany Wednesday night on his sloop yacht the Dorothy, which is attached to the Corinthian Yacht Club, of Yonkers. The Dorothy is anchored opposite the Albany Yacht Club's house. Mr. Rehm entertained his friends last evening. He will return to Yonkers this evening.

## Boston Music Notes.



Boston, Mass., July 19, 1902.

Frederic Martin, basso, of Boston, was among the soloists at the recent Music Teachers' National Association at Put-in-Bay. Addresses were delivered by Mme. Etta Edwards and Miss Fannie Edgar Thomas, also of this city.

H. S. Wilder, director of the Virgil Clavier School in this city, and of the Clavier department of the New England Conservatory of Music, will conduct a Virgil summer piano school at Ludington, Mich., from July 28 to August 30, inclusive.

Mrs. Clara Tourjee Nelson has gone to Rutland, Vt., to accept a church position for the summer.

Arthur Whiting, who usually spends the summer at his country place near Windsor, Vt., has gone to Europe for the summer. He is accompanied by Mrs. Whiting.

Mrs. Minnie Little, the vocal teacher, and her daughter, Mrs. Minnie Little Longley, the pianist, are spending the summer at Elmwood Farm, Greene Corner, Me.

An event in society and musical life on the North Shore was the summer evening song recital by the Chilean singer, Isidora Martinez, at the Prescott Inn Casino, South Beach, Lynn, on July 17. This was the first of a series arranged for the North and South shores during the summer season. Señora Martinez sang at this recital a group of Spanish songs of the eighteenth century in the original Spanish.

Carl Sobeski sang at the Grove Park Hotel, Freeport, L. I., on Monday evening, assisted by Allan Haycock and the hotel orchestra. The program consisted of numbers by Helmund, Schumann, Grieg, Gounod. Mr. Sobeski sang one of his own songs, "I Love You." There were also two groups of duets by Hildach. At the end of July Mr. Sobeski will go to Newport and Jamestown, R. I., for some concerts. Mr. Haycock, who assists Mr. Sobeski in his programs, has a baritone voice, and is one of his advanced pupils.

#### Blauvelt's Plans.

MADAME BLAUVELT'S definite plans for next season have just been announced. The American soprano, who is spending the summer at Bar Harbor, Me., will sail for England in the end of September, where she begins her autumn tour at the Welsh Festival held at Cardiff during the week of October 6-11 and at the great Norwich Festival, week of October 20-25, and immediately after will go on tour throughout Great Britain, appearing with all the famous orchestras.

Madame Blauvelt will return to America in January, 1903, for a tour, which will extend to the Pacific Coast, singing with the leading orchestras, clubs and oratorio societies in the United States, and will be under the direct management of W. F. Pendleton.

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CINCINNATI, July 19, 1902.

**A**RTHUR J. H. BARBOUR gave a very instructive lecture before the large summer school of the conservatory on July 11. His subject was "Reminiscences of Great Organists." Mr. Barbour's extensive knowledge of the personalities of the leading European and American organists was brought to bear upon the subject with great success.

The audience, composed principally of teachers from all parts of the Union, were delighted with the masterly manner in which the lecturer brought out the salient points of his theme.

The anecdotal side of the subject, humorous and otherwise, was very skillfully presented.

A short organ recital followed, in the course of which Mr. Barbour gave a masterly improvisation on a theme from Mascagni, given by one of the students present. The program was as follows:

Reminiscences of Great Organists (Dr. Wesley, Stainer, Bridge, Hopkins, Guilman, Capocci, Widor, Watson, &c.).

## A SHORT ORGAN RECITAL.

Chromatic Fugue, A minor.....Rheinberger  
Andante in G.....S. L. Wesley  
Gavotte Moderne.....Wolstenholme  
Vorspiel to Parsifal.....Wagner  
(Transcription.)  
Improvisation on a Given Theme.

LeRoy McMakin, violinist, will give a recital on Friday evening, July 18, in the Conservatory Concert Hall. Mr. McMakin has charge of a large summer class at the conservatory. His program will be as follows:

Concerto in G minor, op. 26.....Bruch  
Appassionata.....Tirindelli  
Wehmuth.....Stoeving  
Trois.....Stoeving  
Le Menestrier, Mazurka.....Wieniawski  
Legende.....Wieniawski  
Obertass, Mazurka.....Wieniawski  
Zigeunerweisen.....Sarasate

As presented at Chester Park last evening, "Carmen" scored the most decided success of any opera of this or previous years during the seasons in which musical productions have been given at the park. The faults attendant usually on a first night of a strange production were conspicuous, not by their presence but by their almost complete absence, and the triumph scored by the company was attested by the more than enthusiastic manner in which the extraordinarily large audience testified its approval. Bizet's music is entrancing in its swing and melody, but an added charm was given to it last evening by the manner in which it was interpreted. The atmosphere of the opera is different from others, and it was so admirably produced that the illusion of the traitorous cigarette girl the love stricken captain and the all-conquering bull-fighter, with their attendants of cigarette girls, soldiers and smugglers, was made complete for the brief time scenes and actors were upon the stage.

It was a splendid evening for Adelaide Norwood, and during the rest of the week her Carmen will make her more talked of than anything she has yet done in this city.

The favorable impression of the first act was increased as the opera progressed, and in the final acts every bit of her more important work was greeted with earnest applause. Nature has endowed the prima donna with the outward aspects of this celebrated character, and her art has done the rest. Miss Norwood's farewell week can be characterized as the best of her career, locally, at least.

As to the others, the production was made even more interesting by the appearance of a Cincinnati girl, Miss Catherine Naez, who immediately compelled her hearers to recognize her ability. Slightly nervous at the commencement in the role of Micaela, and, therefore, a little weak in tone, Miss Naez soon overcame this handicap, and thereafter was in all respects admirable. Mr. Bassett appeared in better aspect than heretofore, and shared the favor of the star in equal degree. Mr. Mooney was at home as Escamillo, and Mr. Clarke made much of the role intrusted to his singing. The others of the company and the chorus did much to enhance the success of the opera. The scenic settings, especially in the third act, were all that could be desired, as was the costuming. The audience was an unusually large one, and a brilliant week is assured for the company.

A varied program of amusements, including two popular concerts by the Cincinnati Military Band, and two excellent vaudeville performances, had been provided by the management for its patrons.

After the performance the Boston Operatic Quartet sang a number of selections from the "Chimes of Normandy," and as usual were repeatedly encored. Emmet Matthew Lennon, the tenor, has been called to Chicago, and will be succeeded today by Richard Burton, also of Chicago, who was formerly with the Grau company. The announcement was made that the quartet will be assisted by a chorus of eight persons. The work of selecting and rehearsing will commence as soon as possible.

Herman Bellstedt, Jr., has been giving a series of concerts in Europe. His virtuoso playing on the cornet elicited the warmest praise and enthusiasm of the critics.

J. A. HOMAN.

## DAVID BAXTER'S LONDON RECITAL.

**S**PEAKING of David Baxter, the distinguished young Scotch basso, whom Loudon G. Charlton will introduce to American concert audiences this fall, the London Stage has this to say:

On Friday evening, May 30, 1902, David Baxter, the Scotch basso, gave a charming recital of Scotch songs at Bechstein Hall before a very appreciative audience. Mr. Baxter is one of the most accomplished vocalists we have heard for some time past, and it is a great and sincere pleasure to us to place on record our admiration of his undoubted gifts. He is wise enough to devote his studies to one branch of his art, with the result that he is completely master of it. He excels in the expression of that strange, wild romance which is so characteristic of the real Scotch ballad, where suggestion is everything and mere explanation occupies a minor place. His rich, deep voice is admirably suited to the songs he sings, and he also has a charming mezzo voce, which he uses to admirable effect. He sang no fewer than fifteen songs, "from grave to gay, from lively to severe." The first, an old Scots ballad, entitled "The Two Sisters of Binnorie," was a fascinating and romantic item, and Mr. Baxter turned it into a veritable gem of suggestive expression. He was also loudly applauded for his rendering of "The Mackintosh's Lament," an old Highland air, the words of which have been translated from the Gaelic by Harold Bolton. It is peculiar and dirgelike, and is supposed to have been composed by the bride of the chief of Clan Chattan, who met his death by a fall from his horse on returning from his wedding. Other pathetic items in Mr. Baxter's repertory were "Turn Ye to Me," the pathos of which is exquisite; "Loch Lomond" and "The Land o' the Leal." By his treatment of the latter the singer brought tears into many eyes. Humor was represented by such rollicking Highland songs as "The De'il's Awa' Wi' the Exciseman," "The Piper o' Dundee" and "The Cooper o' Fife"; love by "Mary Jamieson," "Jennie Nettle," and a "Scotch Love Song" (Del Riego); while such melodies as "Sound the Pibroch" and "Scots Wha Hae" were eloquent of that love of adventure and warfare which was, and is, characteristic of the dwellers north of the Tweed. It is enough to say that in all of them Mr. Baxter achieved a triumph, and that we anxiously await a repetition of his fine performance.

## Obituary.

Heinrich Hofmann.

**T**HE European mortuary list for July includes Heinrich Hofmann. The cable last Friday announced that he passed away at his home in the Prussian capital July 16. Hofmann's full baptismal name was Heinrich Karl Johann. He was born in Berlin January 13, 1842. He entered the Kullak Academy and there pursued his studies under Grell, Dehn and Wuest. Early in his career he achieved local fame as a teacher and pianist. His first compositions made instantaneous successes for Hofmann, and after the performance of his opera "Cartouche" in Berlin in 1869, and two orchestral works, "The Hungarian Suite" in 1873, and "Frithjof Symphony," he devoted almost his entire time to composing. Besides "Cartouche," Hofmann wrote five other operas and one comic opera, their titles and dates of production being "Der Matador" (Berlin, 1872), "Armin" (Dresden, 1872), "Aennchen von Tharau" (Hamburg, 1878), "Wilhelm von Oranien" (Hamburg, 1882) "Donna Diana" (Berlin, 1886), and "Lully," comic opera (Stettin, 1889).

Up to the year 1900 Hofmann's published works, in addition to the operas, include: Choral, secular oratorio, "Prometheus"; funeral cantata, "Selig sind die Todten" ("Blessed Are the Dead"), for solo contralto, chorus and orchestra; "Nonnengesang," for mixed chorus and orchestra; "Märchen von der schönen Melusine," "Aschenbrödel," "Festgesang," "Editha" (a music drama), "Nornengesang," "Johann von Orleans," for soli, male chorus and orchestra; "Champagnerlied," for male chorus and orchestra; "Lieder Raouls le Preux au Iolanthe von Navarre," for baritone and orchestra; "Die Verlassene," for soprano and orchestra, and part songs for mixed and male choruses.

Orchestral, characteristic suites: "Hungarian," "In Schlosshof"; the "Schauspiel" overture, "Bilder aus Norwegen"; a scherzo, "Irrlichter und Kobolde"; a serenade for strings and funeral march ("Trauer Marsch").

Piano, the duets, "Italienische Liebesnovelle," "Liebesfrühling," "Silhouetten aus Ungarn," "Ekkehard," "Steppenbilder," "Suite Hongroise," "Der Trompeter von Säkkingen," "Aus Meinem Tagebuche," and many more romantic pieces.

Hofmann wrote some charming chamber music, a piano quartet, piano trio, a concertstuck for flute, an octet, a sextet, a string quartet, a cello serenade, and a violin sonata. The composer was a member of the Berlin Royal Academy of Fine Arts.

Harry W. T. Candidus.

**H**ARRY W. T. CANDIDUS, of Munich, Bavaria, was a son of William Candidus, the renowned tenor who sang here during the opera season of 1885-6 and 1886-7 at the Academy of Music. Harry W. T. Candidus was born in New York city, but when a child went to Europe for his education. When only a young man he developed great talent for painting, and studied for six years with the great landscape painter Anton Burger, in Cronberg, Germany. Afterward he went to Munich, where his works are well known, and could be seen many times at the Glas-Palast Exhibition. As an American he received a gold medal at the Paris Foreign Paintings Exhibition a few years ago. He was a stockholder of Steinway & Sons. He was in his thirty-fifth year and died on July 9. He left a widow and one son.

Miss Emma Howson, the vocal teacher, has given up her studio at 96 Fifth avenue, and is spending the summer at Long Beach, L. I. Miss Howson will resume teaching on September 15 at Carnegie Hall. Letters of inquiry as to vocal instruction, &c., should be addressed to Cottage 4, Long Beach, L. I.

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HOTEL CECIL, LONDON.  
July 11, 1902

IF the week at the opera there is not much to be said. It was to have been signalized by the first performance of Herbert Bunnings' new opera, "Princess Osra," but, as usual, it was found at the last moment that it had not been sufficiently rehearsed and the production was postponed, and "Lucia" aired her withered bones on the stage instead. Those who wished to do so had a chance of hearing "Traviata" on Friday evening. Melba was singing, and a large and fashionable crowd was able to find a pleasant evening's amusement in guessing the value of the diamonds with which she was more than usually resplendent. But even if Melba sings like an angel and glitters like a waterfall, it is rather difficult to believe that anyone can derive any intense pleasure from "Traviata."

On Monday "Pagliacci" and "Cavalleria" were repeated, with a change in the cast of the former. At the previous performance Frl. Fritz Scheff, who was to have taken the part of Nedda, unfortunately fell ill and was unable to appear. On Monday she showed that she had quite recovered from her indisposition, and she gave a really admirable performance of a part which suits her down to the ground. As a singer she has improved enormously since she first appeared here, while as an actress she has very few rivals in parts which call for coquetry. Her Nedda was as good a Nedda as we have ever seen and great deal better than most. The other operas of the week were: Thursday, "Romeo"; Friday, "Manon," and Saturday, "Aida."

There was considerable room for improvement in the arrangement of the British and American concert which took place at the Crystal Palace on Saturday last. Madame Albani, Mme. Ella Russell, Mme. Clara Butt, Mme. Belle Cole, Ben Davies, Charles Santley and David Bispham—these are all names to conjure with, and they sang magnificently. But the huge central transept of the palace is no place for soloists, and only those in the front rows could hope to enjoy the fine performances. Seeing that the Handel Festival Choir had been brought together for the concert, one would have thought that it might have been given more to do. Except for one or two isolated choruses, such as "See the Conquering Hero Comes," the American national anthem, and "Rule Britannia," the only choral work on the program was a rather feeble Te Deum by Sullivan, and the choir was, in consequence, practically wasted. The concert had one sensational feature in that in Tchaikowsky's "1812" overture the orchestra was reinforced by a battery of artillery, situated, fortu-

nately, in the grounds. The experiment was interesting, but we cannot say that much was gained by it.

On Monday afternoon Dr. Ludwig Winter gave a vocal recital at Bechstein Hall, having come all the way from Vienna on purpose to do so. The reasons which prompted him to leave his native land are not particularly obvious, as it is difficult to believe that he seriously expected to make a sensation in London. Without any exaggeration we can seriously say that he is about the least interesting singer that we have ever heard, in spite of the fact that his program, which included some of the finest lyrics from Handel and Scarlatti to Brahms and Wolff, might have served as a model to givers of vocal recitals. He has a peculiar habit of opening his mouth very wide indeed for certain vowels and closing it very tightly for others, which gives his singing something of the effect produced in a peal of bells of which half the clappers are muffled. The quality of his voice, which is not by nature exceedingly beautiful, is hardly rendered more pleasant by this method, but in addition to this he seldom or never hits the note in the centre, while his voice has a "wobble" which reminds one of a school girl practicing the "Bees' Wedding." This being the sum total of Dr. Winter's accomplishments it is, we repeat, difficult to understand what induced him to leave his native city and to give a concert in London. The most interesting part of his program was supplied by Miss Mathilde Verne, a particularly good pianist, who does not, unfortunately, appear in public very often now. Her performances of Schumann's "Papillons," and a nocturne, a study by Chopin, were very delightful indeed, and we could have wished for nothing more delicate and sympathetic.

David Bispham's program at St. James' Hall on the same afternoon was devoted entirely to Strauss, and included "Enoch Arden," with Henny Bird at the piano; "Traum durch die Dämmerung," "Pilgers Lied" and the violin sonata admirably played by Tivadar Nachez and Herbert Sharpe.

We might point out to Fräulein Forsten, who gave a vocal recital at Steinway Hall in the evening, that though it is not unusual for singers to transpose songs to suit their voices it is usual to transpose the accompaniments at the same time. The hint is necessary, because throughout the entire evening Fräulein Forsten sang in one key, while her accompanist played in another. To a cultivated ear the effect is not always pleasing, and we doubt that Brahms would have approved entirely of this treatment of some of his songs. Of course, in these days we have become accustomed to almost anything in the way of harmonies, and chords which would have distressed our fathers do not appear to us to be in any way unpleasant. But we are still old fashioned enough to prefer that the accompaniment should be played in the same key as the melody, and we cannot help feeling that Fräulein Forsten was a little ahead of her times when she attempted to effect so drastic a reform. The songs in which she retained the method at present in vogue, Schumann's "Widmung" and "An dem Sonnenschein," struck more pleasantly upon the ear than did those which she sang on her new fangled plan, and if at her future recitals she will make this one concession to popular prejudice we shall no doubt find much to enjoy in her performances, for she has a fine voice and very good style. It was something of a relief to listen to the admirable piano solos of Mlle. Tosta de Benici.

Four vocal recitals are, perhaps, rather many for a single day, but the last that we would deal with, that given by Basil Marlo at Bechstein Hall, was very well worth

attending. It was not necessary to call in the aid of a Sherlock Holmes to learn that Mr. Marlo had been trained in Italy. The moment that he opened his mouth and emitted one of those peculiarly "white" notes which we hear so much of on Italian nights at Covent Garden the origin of his method was betrayed, and it was no surprise to learn that he had studied in Italy and had sung at La Scala. If he had been trained in another school he would probably have made more of his voice, which is a tenor of the lighter order. He is a singer, however, of very great refinement and charm, while of his method one may say with the Irishman that for people who like this sort of thing it is exactly the sort of thing they like. Of its kind his singing is excellent. "Salve Dimora," Handel's "Where'er You Walk," Raff's "He Who Heaven and Earth Is Keeping," Mrs. Beach's "The Year's at the Spring," Godard's "Te souviens tu?" and Liszt's "Serenade" were all admirably given and encores were frequent and very well deserved indeed. Mrs. Eleanor Cleaver has long ago showed her devotion to and her sympathy with Brahms' music, and her performances of a number of his songs were very far from being the least delightful feature of the program, while the piano solos contributed by Alfred Roth were played with perfect taste. The reading of Chopin's Berceuse indeed could not have been better.

A very peculiar performance took place at Steinway Hall on Tuesday afternoon, the "beneficiare," as the *Daily Telegraph* would put it, being Miss Adeline de Germain, a pianist of some eight summers, who had the assistance of Herr Kneisel, described in the program as "the famous violinist." Herr Kneisel, clad in immaculate evening dress, opened the proceedings with a performance of Tartini's "Devil's Trill" sonata, in which he displayed a good technic and execrable tone. Some one in the auditorium having been rash enough to applaud, Herr Kneisel returned to the platform and further "obliged" with a cadenza to the first movement of Beethoven's Violin Concerto by way of an encore. When he reached the place at which the orchestra is supposed to enter he stopped, mopped his heated brow with a large silk handkerchief, tuned his violin—which by this time needed it badly—and played the first twenty bars or so of the Romance in G. Then followed more mopping and more tuning, and though no one had offered him the least encouragement, he gave further excerpts from his apparently inexhaustible repertory. After this he retired in favor of Miss Adeline de Germain, "the wonder child." Up to the present Miss de Germain's attainments are very much in embryo. We will not say that she may not some day develop into a good pianist, for she seems to have some degree of natural aptitude. At present her playing is very much that of a child, and in the Beethoven "Andante con Variazioni" she indulged in the regular child's trick of going over a bar three or four times till she got it right. We must trust that for the present, at any rate, Miss Adeline de Germain will be allowed to pursue her studies in peace.

In the evening Mr. Gallrein, a 'cellist of rather modest attainments, gave a long and very tedious concert at the same hall.

Through some inexplicable and culpable neglect, the parents of most of the violin and violoncello virtuosi of the day seem to have omitted to provide their offspring with Christian names. Kubelik, at the time of his first appearance, was known as Kubelik, tout court, though he has now allowed it to be bruited abroad that his intimate friends call him Jan. What Kocian's Christian name may happen to be we have not the remotest idea, while the young violoncellist who has just burst upon us, Foldes,

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appears to be going through life with a surname only. He has evidently studied the gentle art of becoming the rage with some success, and it is rumored that he already gets £50 for an engagement. The only matter for surprise, indeed, is that he does not get more, for he is exactly the sort of player to go down in fashionable circles. It must be admitted that he has a very brilliant technic, indeed; few players have probably ever possessed its equal. He also has a very picturesque appearance and a number of remarkable mannerisms. It is quite fascinating to watch him as he caresses his instrument, engaged, apparently, in an attempt to imprint a kiss upon the bridge, while his long hair falls over his eyes and gives him the appearance of a pet poodle. Occasionally, when he reaches a sforzando note, he jerks his head sharply back and his hair flies through the air and resumes its natural position, but the motion always takes place strictly on the beat, and adds not a little to the general effect. At present it must be confessed that Foldes is not a very great artist. His technical facility is very extraordinary, and even his own arrangement of Paganini's Violin Concerto in D appeared to offer no serious difficulties to him. But why, one is tempted to ask, play violin music when there is much good violoncello music which is never heard? In addition to the Paganini Concerto he played a movement from one of Handel's violin sonatas, and the effect was not by any means good. There is a growing tendency toward playing music on instruments for which it was never intended. Vocalists pervert Bach's piano music; pianists pervert Schubert's songs; violinists pervert operatic airs, and violoncellists pervert Chopin and Handel. The proceeding is not only ill advised, but it is also totally unnecessary. One can understand performers on, say, the English horn playing transcriptions—for there is not much music for the English horn in existence. But vocalists, violinists and pianists cannot put forward this excuse.

Though it's fair to presume that composers should know  
What instrument's best for performing their "stuff";  
For "artists," with blazing ambition aglow,  
The composer's intentions are rarely enough.

Would Bach care to hear his great Prelude in C  
Sung, all out of tune, to a fiddle and harp?  
Would Chopin feel wholly delighted if he  
Heard a 'cellist perform his Nocturne in C sharp?

It may be some genius in ages to come  
Will feel that he's really conferring a boon  
By arranging Bach's fugues for a hautboy and drum  
And Brahms' dainty songs for the double bassoon.

We will not dilate upon the delights of the concert  
given by Johannes Wolff and Mr. Hollman at Bechstein Hall on the same afternoon. Good was not the word for their performances.

Yet another new violinist put in an appearance at St. James' Hall on Friday afternoon in the person of Karl von Ende. Paradoxical though it may appear, as Herr von Ende played them, the "Devil's Trill" Sonata, of Tartini, and a Vieuxtemps Concerto seemed positively "ohne Ende."

#### London Notes.

During the past week Mlle. Zélie de Lussan sang at Mr. Ganz's concert at the Empress Rooms, and at Lady Amherst's for H. R. H. Princess Beatrice.

Miss Ada Crossley, the popular Australian contralto (whose portrait appears in another column), and who is going to America early next year, has been very busy in London lately. On July 8 she was engaged with Melba, Kubelik and Renaud to sing at Mrs. J. Coats'. On the 9th she sang at Lady Wimborne's before Princess Christian, Princess Victoria, Princess Frederika of Hanover, the Duke and Duchess of Teck, the American Ambassador and Mrs. Choate, the Duchess of Roxburghe, the Marquis and Marchioness of Lansdowne, Earl and

Countess Carrington, the Earl and Countess of Onslow, the Earl and Countess of Jersey, the Earl and Countess of Aberdeen, the Earl and Countess of Minto, Lord and Lady Wenlock, Lord and Lady Lamington, Lord and Lady Strathcona, Lady Edward Cavendish, Lady Arthur Butler, Lord and Lady Brassey, Lord and Lady Mount Stephen, Lady Rodney, Lady Northcote, Lord Grenfell and Mrs. St. Aubyn, Lord Monk Bretton, the Hon. Ivor Guest, the Hon. F. and Mrs. Thesiger, the Hon. M. and Mrs. Ridley, Sir Edward and Lady Ermytrude Malet, Sir Algon West, the Right Hon. St. John Broderick, the Rev. Ernest and the Hon. Mrs. Villiers, Mrs. Chamberlain, Sir William Anson, Sir Joseph and Lady West Ridgeway, Sir Walter and Lady Sendall, Sir Albert and Miss Hime, Sir William and Lady McGregor, Sir Wilfrid and Lady Laurier, Sir Edmund and Lady Barton, Sir J. Gordon and Miss Sprigg, Sir Robert Bond, Major Martin, Mr. and Mrs. Cornwallis West, Mr. Haldane, M. P., Winston Church, M. P., Mr. and Mrs. Seddon, and G. Buckle.

This afternoon she sings at Mrs. Walter Palmer's house, with Albani, Kubelik, Bispham, Plunket Greene, &c., and tonight at Lady Cunningham's. On Tuesday next Miss Crossley will leave for St. Moritz, to enjoy a well earned rest.

#### Charlotte Maconda.

MME. CHARLOTTE MACONDA is at Allenhurst, on the New Jersey coast, for the months of July, August and September.

Under Mr. Charlton's management this distinguished young coloratura soprano has just finished a brilliantly successful season. Commencing October 4, 1901, the series of New England music festivals filled her time until she left for a transcontinental recital tour, which lasted through November and December. Since January 1, 1902, Madame Maconda has filled engagements in recital, concert, oratorio and the spring music festivals in all principal cities, as far west as Kansas City, and her last dates were in Quebec, Canada, June 23, 24 and 25.

Some idea of the success attending Madame Maconda's appearances may be gained from the following extract from a letter from W. N. Robinson, secretary of the Kansas City Oratorio Society and the May festival of that city, which speaks for itself in no uncertain terms, and is but one of many of the same nature received at Mr. Charlton's offices during the season:

KANSAS CITY, May 12, 1902.

Louisa G. Charlton, Carnegie Hall, New York:

DEAR SIR—The writer personally desires to thank your young lady stenographer for being so persistent in her efforts to have us engage Madame Maconda for our May festival. We did so largely upon her enthusiastic praises of madame, and now that the festival is over we have but to say that she did not overdraw one whit, for Madame Maconda enhanced the musicians and the people realize that they heard one of the greatest artists in the United States, and they owe you their gratitude for offering this star.

(Signed) W. N. ROBINSON.

#### "Holy City" at Asbury Park.

UNDER Conductor T. E. Morgan, Gaul's work was performed at the Auditorium, Asbury Park, last Saturday evening. There was a chorus of 300, orchestra of forty and the following soloists: Misses Sibyl Sammis, soprano; Bessie Bonsall, alto; Tom Beynon, tenor, and Rusling Wood, bass. The choruses sang with animation and expression, and did credit to Conductor Morgan.

Miss Sammis was as usual a specially attractive feature, and after her "These Are They" had to bow twice. Her voice was at once powerful and well controlled. Miss Bonsall and Mr. Beynon each did well, the latter possessing a sweet and true tenor voice. Perhaps Rusling Wood deserves especial mention, for his work was most artistic, winning him rounds of applause. His voice rang out nobly in the large space, always perfectly true, and he made the part telling indeed. More will be heard of this young basso. Next Saturday evening "Elijah" will be given with soprano Shanna Cumming and baritone Gwilym Miles.

## DR. ELGAR AND HIS

### "CORONATION ODE."

HOTEL CECIL, LONDON,  
July 5, 1902.

WE have had no coronation in this country, but that has not prevented the market from being swamped with a great deal of coronation music. Every bar of it is, of course, the finest stuff ever written. Generally music written for such an occasion is poor, dry, uninspired; but on this occasion every composer has positively surpassed himself. Mr. X's "Coronation March"—when was there anything finer written? Mr. Y's "Coronation Part-song"—how long is it since such a masterpiece was given to the world? Mr. Z's "Coronation Anthem"—heavens! it maddens one to think of the way we English and our composers are spoken of by ignorant foreigners when we can turn out such music. Reader, have you not read all this before? I have read a great deal like it before. A queen cannot die, a great poet cannot go to his final rest, we cannot even put away a celebrated statesman or rejoice over a prince's golden wedding, without something of the sort appearing in the papers. For the occasion of the King's crowning it has been trotted out as surely as the music it was written about. The King, it is said, refused to be "greased"—i. e., anointed—but our renowned English composers have permitted themselves to be buttered as thickly as ever the butter merchants pleased. No matter if the butter is, as Mr. James used to say in "Our Boys," "Dossed": they have gladly accepted it, and have gone about for weeks smeared with it. Well, that may keep out the cold we have suffered from so much lately.

But I have turned from the butter and from the buttered and the butterers to the music itself; and, alas! I find no cause for mutual patting on the back. Mine ancient enemy, Sir Alexander Campbell Mackenzie, is the only man who has done anything in the march line worth a moment's consideration. Mr. Saint-Saëns tried to unload a march upon us, and for his own reputation's sake I trust it may never be played in Paris—though it might serve for the Moulin Rouge or Casino de Paris in spite of its entire lack of spontaneous gaiety. The songs and marches which gained prizes for the brilliant unknown—such persons as Drs. Sawyer and Vincent—are written down (or, perhaps, considering who the composers are, I ought to say written up) to the commonest popular level. Then there is the collection of music arranged by Sir F. Bridge for performance in Westminster Abbey at the coronation function. It starts away with a childish anthem by Sir Hubert Parry, contains another anthem by Sir F. Bridge himself, a Te Deum by Stanford and some rubbish by Sir Walter Parratt. A more dismal selection I never saw. With all the masterpieces written by Englishmen when there were giants in the land the Abbey authorities could do no better than this. I don't want to discuss the affair in detail: it is not worth it, and one only loses one's temper when forced to think that the musical education of the rising generation is in the hands of such duffers. Duffers is the only word to use. Here are men who have gone through a long training, who have done nothing for years but study music, and actually they cannot write the counterpoint they profess to teach. Look at Parry's anthem, at Bridge's: the counterpoint would not be owned to by the average German student; the notes are simply put down where they will most easily go; there is not even an attempt at writing independent parts. However, that sort of thing is supposed to be learning nowadays, and all these men are knights or baronets. Stanford, by the way, is included in a list of honors which has set all England roaring with laughter: he stands among the buttermen, the money-lenders and solicitors. I congratulate him on the company in which he finds himself.

Turning from all this stuff I take up Dr. Elgar's "Coronation Ode," and I lay it down again. In spite of

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his having been so foolish as to accept the ridiculous title of doctor, Elgar is a man in whom one ought to take a serious interest. That interest I have begun to take lately. It is true I did not get so far as Dusseldorf to hear his "Dream of St. Gerontius," partly because I shall have an opportunity of hearing the work in London, and partly because condescending German approbation of our English music is not a thing that pleases me. We have lately been told "Elgar is a good man; Richard Strauss says so!" Who the dickens is Richard Strauss that his word is final? What he is as a musician we know; the value of his music we all disagree about, but surely, in any case, we don't want his patents of nobility. Let the Germans listen to our music if they like, but they should learn to understand that here we care not two pence for their verdicts. Later on I shall devote an article to a careful analysis of Elgar's most important works; today I mean to deal simply with his "Coronation Ode."

The words, by one Arthur C. Benson, are as good as could be expected in the circumstances. If one has to flatter, to attribute all the finest qualities of heart and mind to a nation that has just wasted thousands upon thousands of valuable lives in order that a few Jew financiers in Park lane might grow a little richer, to pretend adoration of persons most of us rarely see and only hear of in connection with gambling cases—in these circumstances the prime quality of all fine art is out of the question; one cannot be sincere. Tennyson pulled off a pretty welcome when Queen Alexandra arrived here; his "Sea Kings' Daughter from Over the Sea" is probably the best thing of the kind ever written, but Tennyson wrote that in the spirit in which he might have congratulated any other young female of his acquaintance on her marriage. Mr. Benson's "Daughter of Ancient Kings, Mother of Kings to Be" is miles behind. As for all that nonsense about "Only let the heart be pure, pure in steadfast innocence," and "Britain, heav'n hath made thee great!" I hope it was written with the tongue in the cheek; I should be sorry to think anyone so unintelligent, so full of the spirit of flunkeyism and music hall patriotism, as to write it seriously. The words, then, of this ode are anything but inspiring. They have not inspired Mr. Elgar. His music goes lame in the first bar. That first phrase—I should like to quote it—is not at all a musical phrase. It is neither a good theme for future development, nor a declamatory utterance, nor anything else but a few notes down in a rhythm, which collides with and altogether spoils anything there may be in the words. These words are "Crown the king with life." The line may be an absurd one, for recent events have shown that it is not in our power to crown a king, any more than we can crown another man, with "life." But in any case why accent the word "king"? Are we to understand that Mr. Elgar had such a mortal aversion to our late beloved sovereign that he, as it were, heaves a sigh and says, "At last, a king"? And I may say here, to end discussion of this side of Mr. Elgar's music once for all, that the words are everlastingly accentuated in a most irrational fashion. The first number, after its bad start, goes along quite well, only, unluckily, there is nothing to develop, and the effect is choppy, broken; there is no continuity. Toward the end a melody of the same composer's march, "Pomp and Circumstance," which had an immense vogue at the Promenade Concerts last year, makes its appearance rather abruptly, the voices for no good reason taking it up in the second measure. The chorus, "Daughter of Ancient Kings" might

have been written by Spohr at his dullest. It only needs a few chromatic harmonies to remind one of "Blest Are the Departed," or any other of Spohr's mournful religious pieces. The idea of the words is second hand, the treatment, as I have said, is far behind Tennyson's, but still Mr. Elgar might surely have pulled off something more picturesque. That he could have done so we have a great quantity of his music to prove. The third number, "Britain, ask of thyself and see that thy sons be strong," begins, quite appropriately I admit, with a reminiscence of the giants' music out of the "Rhinegold." With much noise it labors its way to a most tame conclusion. I leave the details now, and simply remark that the ending of the whole work is as poor as the rest. I cannot understand how the theme out of the march became even popular. Generally a popular thing, even if it is not vulgar, has something "catchy" about it. This melody is utterly commonplace and has nothing catchy. But Mr. Elgar thinks it good enough to end up a work written for a great national occasion. The truth seems to be that neither the occasion nor the poem inspired him, and he did what he could in the circumstances.

I say, then, that this "Ode" is a downright bad piece of music, regarded as the work of a man who has shown himself a fine musician. I do not wish to anticipate my next article on Mr. Elgar, but I do wish to say here in this "Ode" there is not a sign of the great shaping power which reveals the great master. The artist, said Wagner, thinks nothing of form, because he is always creating new forms. That is true of the great artist. Wagner himself, for example, starts away the prelude to "Tristan" with a phrase that afterward plays so important a part in the opera; the music flows on and on, and when it is finished we find we have listened to a thing as firmly cut, with as clean outlines, as a chorus of Handel or a Bach fugue. The thing is molded. In this "Ode" I find no hint of any power to mold, and I sincerely trust that Mr. Elgar will never again undertake a piece of work in which he has no heart. Thank goodness for one thing—Mr. Elgar is not yet set among the musical knights. It is bad enough to be a doctor, but what composer can hope to do anything if his name is merely one among the Mackenzies, Parrys, Stanfords & Co.? Let them make Fuller Maitland or even Doctor Cummings a knight if they want to, but spare us our Elgar.

JOHN F. RUNCIMAN.

#### Mme. Ogden Crane.

MME. OGDEN CRANE, the celebrated voice teacher, is having a busy season at her summer school in Asbury Park. Her concerts and pupils recitals, which are given at the Marlborough Hotel, are as popular this year as ever. Of her last concert the Asbury Park Press speaks as follows:

Madame Ogden Crane gave a most delightful musicale to an audience of seventy-five, composed of guests and her friends, at the Hotel Marlborough, last evening. The program opened with a duet, "O Swallow, Do Not Fly," by Madame Crane and Newton See, the famous boy soprano. Selections were rendered by Mrs. C. M. Ward, the Misses Ida Coggeshall, Mame Aumack and Mabel Carey, and Messrs. Frank Hunt and Newton See. They were received with hearty applause, but no encores were allowed.

Mrs. Adelbert van Brakle, of Matawan, played Leybach's Fifth Nocturne, and accompanied the singers. Madame Crane's congenial personality, in conjunction with her tact of selecting artistic combination of high class compositions, enables her to give musicales of the finest order, and yet readily appreciable to all. Madame Crane prides herself on being an American and a thoroughly self-made woman, and has been called the "Marchesi of America."

#### THE SUMMER SESSION

At the Virgil Piano School.

SINCE July 7 No. 29 West Fifteenth street has been a scene of activity, bustle and hurry, and many merry greetings from former students. Throngs of eager, interested pupils have clustered about through the various studios and waiting rooms, discussing their work or waiting their turn for a lesson. There are many familiar faces among the students and a great many new ones, who are evidently going to be just as enthusiastic over their work as those who have given it a thorough trial.

Mrs. Virgil's new instruction books entitled "The Virgil Method" aroused the curiosity and educational interest of teachers when she announced in her circulars that they were to be forthcoming.

The classes and private pupils find the work greatly lessened and the pleasure of practice greatly enhanced by these thoroughly progressive and practical exercises.

WILBUR SANFORD BLAKESLEE'S RECITAL.

The first of the summer series of recitals was given on Monday evening, July 14, by one of the talented young teachers of the school, Wilbur Sanford Blakeslee, who certainly gave the audience a feast of delicious music.

Mr. Blakeslee plays with assurance and ease, and interprets his program like an artist. He has a fine sense of rhythm, phrases well, knows how to pedal, and has temperament. He should become a concert player by profession, and we learn that this is his intention. The program was as follows:

Sonata Appassionata.....	Beethoven
Mazurkas—	
G sharp minor.....	Chopin
C major.....	Chopin
Theme and Variation, E flat.....	Mendelssohn
Waltz, G flat.....	Chopin
Soirée de Vienne, No. 6.....	Schubert-Liszt
Frühlingsnacht.....	Schumann-Liszt

The audience was royally hearty in the applause given, and in response Mr. Blakeslee played "Dragon Flies," by Chaminade, and "If I Were a Bird," Henselt. A splendid Steinway grand was the piano used.

Prominent among the attractions afforded this season are the lectures, ten in number, which are to be given during the next five weeks.

On Wednesday, July 16, at 2 p. m., the pupils and their friends assembled to hear Robert Colston Young, who gave a fine and highly instructive lecture on "Memorizing."

It was listened to with intense interest and received the most favorable comment.

On Friday afternoon, at 2 o'clock, C. Virgil Gordon delivered a lecture on "The Motive and Its Development." This was also equally well received and enjoyed. Mr. Gordon made the subject very clear and yet avoided tedious repetitions. Demonstrations were given on the blackboard and at the piano.

Both of these able young lecturers were easy and self-possessed in their manner and spoke without notes, and what was best of all, held the attention of the audience through the entire lecture.

Anyone desiring to attend either the recitals or lectures will receive an invitation by applying at the school personally or by letter.

The Paris Opéra has a salary list of not less than 1,530 regularly employed people. No wonder Gauthier thought music the most expensive of noises.

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At an Astor musicale in London, where Melba, Paderewski and Kocian displayed their several specialties, the host placarded the room with invitations to keep quiet during the performance. "What kind of folk is M. Astor in the habit of receiving," asks naively *Le Ménestrel*. We refuse to answer.

UNDER the auspices of the Egyptian Exploration Fund Prof. Flinders Petrie, working at Abydos; Dr. B. P. Grenfell and Dr. A. S. Hurd, in the Fayum and El Hibeh, recently found some antiquities which are now on exhibition at the University College, London, and among them, as discovered in the Temple of the Kings built by Sety I, are two harps with a system of double stringing not known elsewhere. Those Egyptians seemed to have known a thing or two, and we may yet get at their scale, definitely.

IN a lengthy editorial entitled "Music and Manliness" the *Evening Post* last Saturday reviews the history of English music as set forth in J. A. Fuller Maitland's new volume. The article ends with this curious and hardly happy comparison:

"The two most prominent and most manly figures of the past century in his country were a politician and a musician—Bismarck and Wagner."

Why not Bach, Handel or Beethoven as typical examples of the virile musician? Bismarck and Wagner are an ill paired team. It was de Goncourt who said: "There are no women of genius; all the women of genius are—men."

HEINRICH HOFMANN, the composer of many charming scores, died in Berlin last week at the age of sixty-one years. He belonged to a numerous class who write only for their day and generation, and who it may be said refute Carlyle's definition of a genius. Hofmann's compositions showed the perfection of finish in musical workmanship, but were lacking in virility and creative power. He possessed the ability of "taking pains," but with all his patience did not produce a single masterpiece. His music is liked by those who do not take themselves too seriously in their studies, for it is sensuous and pleasing and technically not difficult. Hofmann wrote six operas and one comic opera, but it is doubtful if they were ever heard outside of Germany.

THE unveiling of a Rossini monument in Florence has stirred up reminiscences about the composer. It is related among other tales that during his Paris stay he lived for a while under the roof of the Théâtre Italien, and raced up and down the five flights of stairs several times a day in order to reduce his weight. Rossini's laziness has become proverbial. Hear this marvelous story: It was his habit to compose while loafing in bed or on a couch; once while thus engaged the sheet on which he was writing fell out of his hands, and rather than pick it up he composed an entirely new aria on a fresh piece of paper! This tale is a rival to the one of the lazy man who ate grapes in bed. After he had collected a worthy number of grape shells he would blow them up into the air and then quickly draw the coverlid over his head before they descended.

MR. FINCK had the following remarks in the *Evening Post* last Saturday:

"A new volume of songs by Richard Strauss (op. 49) has set the pens of the German critics in motion. Dr. Leopold Schmid, of the *Berliner Tageblatt*, calls it, like preceding collections by the same composer, 'a delightful surprise.' With Richard

The London Musical Courier, published by Mr. Atwater, has no relations whatever with the New York "Musical Courier." The New York "Musical Courier" is distributed direct from New York all over Europe, and the London office of the "Musical Courier" is in the Hotel Cecil, under the management of Mr. M. Chester. Artists, managers, publishers, &c., are hereby notified that this paper has no relations with the London Musical Courier, or with Mr. Atwater. It is necessary to make this public statement in order to avoid misunderstandings.

Strauss, he declares, the German Lied has entered a new phase of development. His songs are not for amateurs; they require for their interpretation expert singers and pianists. 'Invention, in the traditional sense of the word, is no longer his aim, but rather a more and more subtle and free absorption of the words in tones (*Vertonung der Worte*), without any reference to the rules regarding keys or measure.' Some of the new songs fascinate at once by their euphony; others seem obscure and lawless at first; they are impressionistic, and must be enjoyed, as it were, *per distance*. They range from a cradle song to what Dr. Schmid calls a new sphere—a 'social-democratic song.' Quite new, indeed!"

Why new? All song is an inspiration toward freedom—whether sentimental, political or religious. Richard Strauss sympathizes with republican forms of government; he is interested in social democracy. Read his stirring song "The Workman," op. 39, and realize its lusty virile power.

THAT was a peculiar affair in London when the United States Ambassador, Mr. Choate, gave a dinner during the excited days of the coronation (that was to have been), and had at the musical part of it a large number of singers none of whom were Americans. At the time that this took place there were present in London Blauvelt, Nordica, Suzanne Adams and Ella Russell, and many other American singers, and yet they were not invited to sing at the United States Embassy, or at the house of Mr. Choate, or wherever the reception and dinner took place. Blauvelt herself could not have sung anyhow because she sang at two different affairs that night; but the other American singers were free. Of course Ambassador Choate is, necessarily, influenced by the general condition of affairs here regarding American singers. As the 400 in this community cater to the foreign singers altogether, the Americans are, as a result, thrown in the background, and that reflects upon our condition in Europe, and Mr. Choate, who is not troubling himself very much about dissipated ninths or accumulated thirds, or about the differences in the tambourine and oboe or a bassoon, or about Richard Strauss' latest works, is simply a reflex of what is going on here, and unconsciously he drops into the engagement of foreign singers instead of taking Americans, some of whom are known very much better than foreigners.

We wish to be understood that we are not opposed to foreigners or to foreign singers in reference to this question, but we are opposed to the know-nothingism of Europe, and in particular to the know-nothingism of the 400 here who will not take Americans. What we are doing is antagonizing and fighting know-nothingism and the hatred of the foreigner. We are attempting to teach them differently, for we want everybody to get an equal chance, and if they give the American singer an equal chance there will not be much chance for the foreign singers to come here as foreigners. They can come here as singers, that is all very well; but they should not come over here as foreigners. We are fighting this know-nothing spirit for all it is worth.



IN another part of this paper we publish a letter written to the European edition of the New York Herald and reprinted in the New York Herald. The initials mean substantially S. B. Schlesinger, who was here recently. Mr. Schlesinger is an observer and a

#### LONDON'S ART INFLUENCE.

keen, witty analyst of current events, and as he has made many researches in his life he brings the past and the present together in a happy blending. He tells us that a European début has no value, unless it is made in London; that the people of the United States take no notice of a début, or a success, made in St. Petersburg, Moscow, Berlin, Paris or anywhere else; but that a début must be successful in London. Formerly this was called "Anglomaniæ," but since the Anglo-Saxon race has become more closely associated through the events of the Spanish war, and since the American tobacco, the American meat, the American railway magnate, the American steamship magnate, the American trusts and other issues have followed the American woman, who has been allying herself for the past twenty-five years with the English lord, and baron and earl and marquis—since then London has become a more important centre for the United States than it ever has been, and in all directions at that. To some extent it is already American influence which controls London opinion in many phases of its life—social, commercial, financial and artistic.

Of course here, from the distance, we can understand and appreciate it much better than the Londoners themselves, but the intensity of the intercourse and the sympathetic movements that are taking place in the economical and industrial alliances between the English people and the American people exercise a peculiar influence upon London judgment and give to London judgment a peculiar effect over here. Whatever may be said regarding the conglomeration of the American nation, it is nevertheless true that its basic influence is Anglo-Saxon. Our institutions are Anglo-Saxon. It is from England and from Englishmen and the English law that we have inherited the habeas corpus, which exists nowhere except in Great Britain and the United States, and which therefore makes these two countries the only free countries in the world. No matter what nation may call itself a republic, if it is not endowed with the power of the habeas corpus it is not free. The state is not free without that, and that is one of the foundations upon which our liberties and our development rest. This itself naturally tends toward a sympathy that must of necessity be deeper than that between the United States and any other nation; hence London has a tremendous influence over us, just as we are now exercising a great pressure on London in the many phases of its economical and social life.

The London début, therefore, is looked upon here as a kind of a forerunner of the New York début, and it has really become a matter of importance and of necessity for singers and performers and composers to secure the London cachet before appearing here, in order to get the indorsement of that wider, older, firmer, substantial and profound inheritance that antedates us so many thousands of years. Eastward the march of the empire takes its way, for it is no longer westward. When we reached the Pacific Coast the westward march ceased and finally culminated with our acquisition of Hawaii. From that time we have moved back again, and it is now eastward that America is gaining its foothold, for it is through its economical triumphs in London, Amsterdam, Frankfurt and Paris, and the exhuming of ancient art treasures which are brought over here, as well as our possession of the Philippines and the power that we have exhibited by our conduct in China, that this is seen. The coming empire will be east-

ward, and this country will be the owner of much of it; but it will be without war and maybe, for the time being, without art. That will come later. The editors of THE MUSICAL COURIER of the year 2000 will have a more extensive field for operations than those who are at present conducting this paper; and it is doubtful whence the great mass of their subscribers will come—whether from the East or the West.

THE MUSICAL COURIER has been giving public instruction in music in the schools a hard knock of late, stating that the "system of public school instruction is an abortive attempt to do something which cannot be accomplished," and that "music is a specialty and should be so considered by our Legislature." Could it not be said that every study taught in the public schools—save perhaps the three R's—is a specialty? Instruction is largely elementary in most of school studies, yet this elementary instruction in many branches is always useful in pursuing any vocation and enjoying and understanding the things of this world. This is an age of specialties. Men and women must confine themselves to certain direct lines of work—specialties—to accomplish great results. But a child cannot well, at four or five or six years, select for itself—neither can its parents—the avocation which it will pursue in adult life. Inclinations toward or fitness for certain lines of work will not develop usually until later in life. Is it not wise and necessary then to teach the rudiments and give elementary instruction of many things during grammar school courses for all the scholars, that each may choose for itself some specialty later? In addition, one in the professions must know a little of everything and a great deal of one thing. For instance, a lawyer must know the law well, but to be successful in his profession he must know a great many other things also.

THE above is from the Spencer (Mass.) Leader of July 12, and it covers the subject admirably.

This is an age of specialty, and music is one of the specialties in art and culture.

#### PUBLIC SCHOOL MUSIC.

There are no courses in the grammar schools covering such specialties as Medicine, Jurisprudence, Theology, Engineering, Electricity, &c., and there should be no abortive attempts, as there are, in the specialty known as Music. Music in the Public Schools is a useless outlay which the taxpayers should stop in every State.

DURING Richard Strauss' recent stay in Vienna he delivered himself of some ideas musical to a representative of the *Neue Freie Presse*. The two went out for a stroll, and Strauss answered the other's question: "At what am I working?"

#### STRAUSS IS INTERVIEWED.

Making a musical setting to Uhland's 'Taillefer' for chorus, soli and full orchestra. I am surprised that musicians have not availed themselves of this fresh; magnificent poem before—at least I have heard of no setting it has had. Altogether one admires Uhland too little these days. When I was younger I neglected reading him very much; but now I find one beauty after another in his writing.

"I also have material for two symphonic poems, but don't know which one I shall use—if indeed I finish any—now. It usually takes two years before a composition begins to assume form with me. At first there comes to me an idea—a theme. This rests with me for months; I think of other things and busy myself with everything but it; but the idea is fermenting in me of its own accord. Sometimes I bring it to mind, or play the theme on the piano, just to see how far it has progressed—and finally it is ready for use. You see, therein lies the real art of creation—to know exactly when an idea is ripe, when one can use, must use it. More and more I cling to the belief that we conscious people have no control over our creative power. For instance, I slave over a melody and encounter an obstacle which I cannot surmount, however I try. This during the course of an evening; but the next morning the difficulty has surrendered itself, just

as though my creative forces had toiled at it over night.

"Several years ago I told a friend that I meant to compose a symphonic poem, 'Spring.' He repeated my remark, and at the making up of the next music festival program my 'Spring' was placed and I was asked to conduct it! The work is not even composed yet, despite the great number of themes and sketches I have for it. In fact, I don't know when I will compose it—if at all.

"Sometimes a theme occurs first to me and I find the poetic mate to it later; but at others the poetic idea begins to take on musical form.

"I may even compose an opera soon. A young Vienna poet has suggested a libretto which appeals to me very much. A libretto of my own is also receiving some consideration from me."

Regarding the qualities of an operatic libretto, the form and the contents—especially whether it must confine itself to the purely emotional side or if its *Motif* may be sheerly psychic—Strauss continued:

"The old metre of poetry, the iambic and trochaic rhythms—also the rhyme—are useless in music, because the latter has an entirely different rhythm, and this must necessarily destroy that of poetry when the two are joined. According to my opinion the most available forms are the Nibelungen verses or a free prose.

"Why cannot music express philosophy? Metaphysics and music are sisters. Even in music one can express a viewpoint, and if one wishes to approach the World Riddle perhaps it can be done with the aid of music. Is not the third act of 'Tristan' transcendental philosophy purely?"

About two prominent compositions heard at the Crefeld Festival Strauss said: "Mahler's Third Symphony, which had its first hearing there, was a great event, and with this success Mahler has cleared his future path as composer." There followed some complimentary remarks about Elgar's "Dream of Gerontius" and about the performance of Bach's cantata "Phœbus and Pan"—both heard at the same festival. When he was told that the public was wondering at his temerity in conducting his works in the open air instead of a concert hall, he replied:

"Why should not I do it? What my great namesake, Johann Strauss, has done so often here in Vienna I certainly can do without great dishonor to myself!"

"THE result of my thoughts is the firm resolve to become married, with whomever it might be." Thus wrote Tschaiakowsky to his brother Modeste early in 1876, and the fierce determination to engage in matrimony at any price reads as though it were the

#### A NEW TSCHAIKOWSKY BIOGRAPHY—1876-1877.

aftermath of much desperate brooding. A photograph of this time shows him to have been a nervous looking man, with deep furrows in his forehead; the eyes have a hunted look.

Yet the general tenor of his letters deny this desperation. He has the usual troubles of a composer, wondering when his works will have performance; but otherwise life dawdles peacefully along. His rooms are so comfortable that he hates to leave them, and he realizes that he must if he is to marry; but marriage is resolved upon.

A later letter tells us that he has been at work composing again, and that he has completed the last draft of the symphonic poem "Francesca da Rimini." Naïvely he adds that of late cold baths have been a part of his life, and if there is any swing in this composition it must be attributed largely to them. If cold baths can help produce brilliant symphonic poems then it is a pity that not more composers have that habit.

Toward the end of October Tschaiakowsky went

to St. Petersburg to witness the first performance of his opera "Vakula." From one rehearsal to another he cared more for his own work and believed in its success. The house was sold out for the première—November 24, 1876—and the audience was enthusiastic at first, even applauding the overture. This show of appreciation gradually dispersed itself, and the work did not please in the end. The composer admitted in a letter that, although he had been applauded, he also had been hissed; finally that he had no hope for his work. The production was lavish and the singers actively interested; but the complaints were that the music was instrumented too heavily and that much of it was ugly. Modeste, the brother biographer, contents himself with admitting that the work had only a moderate success, that the press neither lauded it to the skies nor damned it into hell.

Tschaikowsky had still a few disappointments before him. Upon his return to Moscow he learned that in Vienna his "Romeo" had been hissed and that Hanslick had put it on his critical grill; the only crumb of consolation was sent by Hans Richter, who conducted the performance. He wrote that its unpopular reception should not be misconstrued into a fiasco. Heaped on to this Padeloup conducted the work in Paris and mauled it so terribly—at least so writes Tanejew—that the audience would have none of it.

Acting up to the advice of Saint-Saëns, Tschaikowsky now tries to arrange a concert of his own compositions in Paris. There is much correspondence on this subject between him and Tanejew, but the cost of the affair kills the plan: the composer could not raise the necessary 2,000 rubles.

In the face of all these disappointments he swung his pen and composed the "Variations on a Roco Theme," besides corresponding with Stassow about a libretto for "Otello." The latter scheme also hung fire and his interest in it finally ebbed away.

Tolstoy paid a visit to Tschaikowsky some time during this fall, and the two chatted about music, during which talk Tolstoy denied absolutely the greatness of Beethoven. An evening of music was arranged at the conservatory in honor of the author, and during the playing of the Andante of Tschaikowsky's D major Quartet the author of "War and Peace" cried. In his tearful appreciation the composer found much flattery. After Tolstoy's departure he wrote Peter Iljitsch and sent him some songs to work over, begging him to employ the style of Mozart-Haydn and not those of Beethoven-Schumann-Berlioz, who constantly seek the unexpected. Tschaikowsky in return criticises the songs rather severely, but hopes to use some of them in his symphonic works. Then follows some log rolling between the two, but the friendship was destined to be of short duration. Tschaikowsky had imagined the author a demi-god, but now his little errors were coming to the surface and detracted mightily; also at this time "Anna Karenina" had begun to appear, and the composer loathes this "common stuff." Besides, Tolstoy's constant tendency to preach grates on Tschaikowsky's nerves.

In February, 1877, the composer's ballet "Der Schwanensee" had its first performance and was quite a failure; this Modeste attributes to the miserable production. Against these sorrows came Tschaikowsky's successful appearance as a conductor in St. Petersburg and the brilliant reception awarded his "Francesca" in Moscow. During the course of this winter he also began composing his Fourth Symphony.

Hunting for a new operatic text one of his friends suggests "Eugen Onégin"; Tschaikowsky broods over the subject, spends an excited night reading the Puschkin verses, and is delighted with them as operatic material. He begins the task of composing enthusiastically, and at the end of June the work was two-thirds done. "Much more would have been accomplished," he writes, "but for this

soulful excitement"—which puzzles the reader for only a moment. The next line contains the announcement: On July 6, 1877, Peter Iljitsch Tschaikowsky was married in St. George's Church to Antonina Iwanowna Miljukowa. The details of this event will be discussed next week.

The chronological list of Tschaikowsky's work during the season is as follows:

Op. 31—"Slavischer Marsch."

Op. 32—"Francesca da Rimini," Symphonic Fantasy, after Dante, dedicated to S. Tanejew.

Op. 33—"Variations on a Roco Theme," for 'cello, with orchestral accompaniment.

Op. 34—"Valse-Scherzo," for violin, with orchestral accompaniment, dedicated to Joseph Kottke.

In addition to these Tschaikowsky sketched his Fourth Symphony and two-thirds of his new opera, "Eugen Onégin."

THIS is how it began:

Scene: English chop house, Sixth avenue. A thin young man sits munching his mutton and reading a Strauss score. To him enters a plump young newspaper man. The pair discuss the

#### THE GREAT STRAUSS HOAX.

cosmos. Coffee is ordered—perhaps it was cream ale. The name of Emil Paur floats across the drowsy air, a mere echo. Then the thin person remarks that Paur's ambition is to bring Richard Strauss over here. "Ah!" answers the other, not at all impressed. They part.

A Second Scene: A newspaper office. The plump young person is engaged in a scissors duel. To him enters a tall contemporary. "Give me an item," he begs; "let it be scandal or a pipe dream, so it be copy." The names of Emil Paur and Richard Strauss float briskly across the hot July afternoon and a "story" is conceived. The next day it rained. But a Strauss-Paur tale appeared in a morning paper. And the day after, hugely amplified, grown to a half column over night, the legend was printed elsewhere. Thence it flew over the earth. There is nothing in it; there never was; it was the idle fantasy of a Richard Strauss young man, begot of hopes and *fumisterie*. Such is the true history of the great Strauss hoax of 1902.

It need hardly be added that THE MUSICAL COURIER expressed its doubt from the outset.

Apropos the "Pelléas et Mélisande" performance, Hal-lays, in the *Revue de Paris*, defends Debussy's music. He contends that the charge of "no melody" is simply a repetition of the fate of other composers. Hallays regrets that melody cannot be defined, and reminds us that the lack of melody was attributed to every composer of the last two centuries—the Lullists accused Rameau of melodic poverty; the Piccinists did the same to Gluck; Gretry's friends to Mozart; Bellini's to Berlioz; Halévy's to Gounod; Adam's to Bizet; Meyerbeer's to Wagner, and now Wagner's to Debussy. Doubtless in a few years Debussy's admirers will bring the same charge against some newer composer.

The German Emperor has instituted a prize for male choral associations of at least 100 members. So the several male societies are to be herded together next summer at Frankfurt to sing at each other in duel for the prize. There will be a lot of dry throats, and we suggest that His Majesty call the prize the "Prix de Foam."

Le Ménestrel will soon publish three Schumann songs whose manuscripts are in the possession of Charles Malherbe. Their title is "Drei Freiheitslieder," for male chorus and wind instruments. They are said to be authentic beyond a doubt, and Schumann's list of compositions contains a record of them.

Pamplona, the birthplace of Sarasate, celebrated a four days' music festival. The violinist's concert partner, Berthe Marx-Goldschmidt, played a piano concerto on each day; respectively one by Mendelssohn, Liszt, Weber and Saint-Saëns.



#### LISZTERINE!

LISZT'S career as a composer from 1853 is, according to my idea, a very disappointing one. In every one of his compositions 'one marks design and is displeased.' We find program music carried to the extreme, also continual posing—in his church music before God, in his orchestral music works before the public, in his transcriptions of songs before the composers, in his Hungarian rhapsodies before the gypsies—in short, always and everywhere posing.

"Dans les arts il faut faire grand" was his usual dictum, therefore the affectation in his work. His fashion for creating something new—a tout prix—caused him to form entire compositions out of a simple theme."

Ah, these composers, how they love one another! Can you guess who uttered the above soggy criticism? None other than Anton Rubinstein. And where, in what bin of time are the compositions of Rubinstein today? Occasionally some straight front conductor reorchestrates some of his halting ballet music and we hear it as a lame novelty; while in Germany a few belated souls still listen to "The Demon," and yawn patiently over it. Was it not Ehlert who reminded us that the history of art rustles with dry leaves?

"Symphonic Poems," continues Rubinstein, "he claims are a new form of art; whether this form will prove to be an acquisition and possess vitality time, as in the case of Wagner's music dramas, must teach us." It is a great pity he is not alive today to hear the logical outcome of the Liszt struggles in the works of Richard Strauss. Of course he would despise the latter; they would be a pedal point of anger underlying his daily life, but at least he might be made to realize that Liszt was courageously on the right path up to the point where his own daring frightened him into an occasional formality. Liszt's greatest enemy to his fame as a composer was his virtuosity as a pianist. Fancy what a bonnet of composer's laurels he might have worn if he had had the bungling piano fingers of Richard Wagner!

The third of Liszt's Symphonic Poems, "Les Preludes," was sketched as early as 1845, but not produced until 1854, and then in Weimar. It must have been a remarkably fertile period, that early one of Liszt, when most of his symphonic poems originated; his head must fairly have seethed with ideas. And while that dear lady Sayn-Wittgenstein did not inspire all these great works—as so many doting sentimental ones believe—she at least gave Liszt a place to lay his promise crammed head. Thus it happened that several of these compositions were hatched out directly under the wings of the Princess; but Liszt had been pregnant with the ideas years before.

Lamartine's "Meditations Poétiques" set the bells tolling in Liszt's mind, and he wrote "Les Preludes." "What is life but a series of preludes to that unknown song whose initial solemn note is tolled by Death? The enchanted dawn of every



life is love; but where is the destiny on whose first delicious joys some storm does not break?—a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength."

So runs the chosen quotation, and Liszt has followed this program doggedly. He has ranged together a series of episodes lifelike in their probability.

Corresponding to the first line of the program the composition opens promisingly with an ascending figure in the strings, followed by some mysterious chords. Liszt had that wonderful knack—which he shared with Beethoven and Wagner—of getting atmosphere immediately with the first announcement. Gradually he achieves a climax with this device, and now he has pictured the character—his hero—in defiant possession of full manhood.

"The enchanted dawn of every life is love" reads the line, and the music grows sentimental. That well known horn melody occurs here, a theme almost the character of a folksong; then the mood becomes even more tranquil until—

"But where is the destiny on whose first delicious joys some storm does not break?—a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar." Here was one of those episodes on which Liszt doted, a place where he could unloose all his orchestral technic, piling his climaxes furiously high.

According to the rote of all composers and musicians—yes, even of nature—the tempest passes off and its place is taken by a calm. It sounds stereotyped, this formula; but what is a poor artist to do? Few have the daring conviction of Shakespeare, who brewed a storm in Othello's soul and allowed it to toss until the end of life without a calm. Even Wagner, who steeped his Wotan into inextricable troubles, allowed the half blind Wanderer some peaceful moments. It is mostly convention and not conscience that makes cowards of us all.

"And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life"? There was nothing else for Liszt to do but to write the usual pastoral peace dignified by Handel and Watteau. But Liszt turned the opportunity to rather pretty account, and the shepherd's piping sounds less doodle-di-doo than a drawing passage in Beethoven's lengthy Sixth Symphony.

"Yet man allowed himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength." The martial call of the trumpets and the majestic strife is made much of. Liszt tortures his peaceful motives into expressing war, and welds the entire incident into a stirring one.

Logically, and neatly, he concludes the work by recalling the theme of his hero upon whose life he has preluded so tunefully. It is scarcely expected of anyone to grow enthusiastic these days over Liszt's "Les Preludes." Like Mark Twain and the Bible it suffers by being too well known; then, too, it has had all sorts of readings pumped into it—or out of it, as you will. Which reminds me

to tell you that I hear Richard Strauss' Liszt readings are revelations even to musicians. Well might they be.

Arthur Hahn, who had written some admirable analyses of some of Liszt's compositions, admits that the composer swept the surface of things only in his "Preludes"; but, that over with, he drew a deep breath and dove down into the poetry of the Orpheus myth, coming up with the very kernel of his subject, which he then enmeshed in music.

Of the origin of his "Orpheus" Liszt writes: "Some years ago, when preparing Gluck's 'Orpheus' for production, I could not restrain my imagination from straying away from the simple version that the great master had made of the subject, but turned to that Orpheus whose name hovers majestically and full of harmony about the Greek myths. It recalled that Etruscan vase in the Louvre which represents the poet-musician crowned with the mystic kingly wreath; draped in a star studded mantle, his fine slender fingers are plucking the lyre strings, while his lips are liberating godly words and song. The very stones seem moved to hearing, and from adamant hearts stinging burning tears are loosing themselves. The beasts of the forests stand enchanted, and the coarse noise of man is besieged into silence. The song of birds is hushed; the melodious coursing of the brook halts; the rude laughter of joy gives way to a trembling awe before these sounds, which reveal to man universal harmonies, the gentle power of art and the brilliancy of their glory."

So extremely poetic a view of a subject is quite like Liszt. Really, we have no license to sneer at the hue of the purple flower of romanticism; besides, it is well to remember that this fourth of Liszt's Symphonic Poems was produced in Weimar in 1854, and that there are still sober minded folk who shudder at the very mention of the middle of last century.

The "dull and prosaic formula"—so some English critic put it only a few weeks ago—differs in this work from that of most of the others of Liszt's Symphonic Poems. The short cutting themes are absent and sharp contrasts are generally avoided; the music flows rather in a broad melodic stream, serenely but magnificently. It is rather difficult to fit a detailed program to the composition, and the general outline is not so sharply dented with incidents as some of the others.

Again that trick of instant atmosphere is worked and the mood is achieved by the lyre preluding of the poet. Then the voice of Orpheus rises with majestic lentor, and swells to a climax which is typical of the majestic splendor of art. This sweeps all sounds of opposition before it and leaves in its trail awestricken man. It is with this mood that the work closes in a marvelous progression of chords, harmonies daring for their day and even for this.

The same general plan of conception and interpretation, but of course much more heroic, has Liszt employed in the next Symphonic Poem, "Prometheus." It is perhaps the noblest figure that Liszt has translated into music; the Titan is huge. The ideas he meant to convey may be summed up in "Ein tiefer Schmerz, der durch trotzbietendes Ausharren triumphiert." Immediately at the opening the swirl of the struggle is upon us, and the first theme is the defiance of the Titan—a noble yet obstinate melody. The god is chained to the rock to great orchestral tumult. His efforts to break the manacles incite further musical riot, and then comes the wail of helpless misery:

O Mutter, du Heil'ge! O Aether,  
Lichtquell des All's!  
Seh, welch Unrecht ich erdulde!

This recitative leads into a furious burst when

the shackled one clenches his fists and threatens all Godhead. Even Zeus is defied:

Und mag er schleudern seines feurigen Blitzes Loh'n,  
In weissen Schneesturms Ungewittern, in Donnerhall  
Der unterirdischen Tiefe wer wirren mischen das All:  
Nichts dessen wird mir beugen!

Then arises the belief in a deliverer, a faith Motif which is one of those heartfelt inventions of the melodic Liszt. After this the struggle continues. Magnificently the god, believing in his own obstinate will for freedom, the composition concludes on this supreme note.

The bespangled tenor was taking his Lohengrin leave of Elsa, and poured his heart out in his gifts to the young Brabantian noble:

"Kommt er dann heim, wenn ich im fernen Leben,  
Dies Horn, dies Schwert, den Ring sollst du ihn geben."

"Wagner, Wagner," growled the hornist; "you knew a lot about the orchestra, did you not? Dis Horn giebt es gar nicht!"

The hypercritical person has made the distressing discovery that the late William Black had no soul for music. In fact, he knew nothing about it, and his novels are full of the most ridiculous musical mistakes. We are told (says the *Eastern Morning News*) that he made one of his heroines play an unheard of sonata of Mozart's in the impossible key of A sharp major, spoke of a "dotted note" as creating a pause in a waltz and added an unknown "Farewell" to the list of Beethoven's compositions. But Black is not alone in this respect, and after all is said and done he never committed the terrible mistakes of Sir Walter Scott in making the sun set in the east! But where music is concerned some of our best writers have fallen into errors so elementary that the piano learner who is struggling through Hemy's Tutor would almost be able to correct them. Such a phenomenon, for instance, as that Scots Highlander who in a certain novel sat by the roadside singing a Jacobite song and accompanying himself on the bagpipe—such a phenomenon is clean against all nature. It reminds one of the eminent player on the flute who was asked by a very nervous young woman whether he ever sang to his own accompaniment. We hear again of "a heroine who played a symphony, of an orchestra which created a sensation in a sonata, of an infant prodigy who astonished the world in a madrigal, of a German fiddler, who, when he thought himself unobserved, played a sonata for violin and contralto." These are uncommonly bad, but worse are to follow.

Disraeli, George Eliot and Ouida are terrific offenders in this respect. The first, in his novel of "Endymion," makes one of his characters play a cantata on the piano; in "Daniel Deronda," George Eliot tells us of a conversation that was resumed after "a long organ stop," as if an organ stop were some kind of musical pause; and Ouida describes one of her heroines as singing a "Stabat Mater" alone in a wood and producing "glorious harmonies," and again she says, "I never let a maid make a dress. You might as well want Rubinstein to make the violin he plays on," or yet again she makes "a romantic creature spend hours at the organ playing the grand old masses of Mendelssohn." These be fearful things! Is it conceivable that any person of education is ignorant of the fact that the piano was Rubinstein's instrument, and that Mendelssohn never wrote these "grand old masses"? Time and again do authors fall into ridiculous blunders regarding the instrument of Paganini. One writer tells us that his heroine's nervous system was at such a constant unrelenting tension that it was "like the C string of a highly tuned violin; a breeze blowing against it, it will cry out; another turn of the key and it will snap asunder." Breathes there a man who can inform us what the "C string" of a violin might be; it is unknown to ordinary fiddlers. Charles Reade makes Peg Wof-

fington "whistle a quick movement on a paste ring," and then tells us that Mr. Cibber was confounded by "this sparkling adagio." Very probably. An adagio which was at the same time a quick movement must have been a very wonderful thing indeed. Victor Hugo describes how three violins and a flute played some of Haydn's quartets at a wedding. Should Haydn in the Elysium, whither he has gone, hear of such a fearful combination it will make him gasp with horror. But the pages of novelists are sprinkled with such musical gems like a meadow with daisies in the spring-time. It is appalling to think that men and women whose proficiency in the art of literature is unquestioned should evidently not understand the very elements of music, yet, as has been forcibly remarked by a disgusted American critic, many of these novelists "don't know a symphony from a boiler explosion."

Says the Philadelphia Times:

"A committee appointed by a church to act upon the matter of music for the services advertised for somebody to take charge of the choir and play the organ. The following was among the replies:

"GENTLEMEN—I noticed your advertisement for an organist and music teacher, either lady or gentleman. Having been both for several years I offer you my services."

A village paper, writes a contemporary, recently contained the following delightful bit of criticism, printed in review of the local recital of a well known pianist: "As the artist gave up piece after piece of the great masters we felt more and more impelled to rise up in our chairs and shout: 'From what abodes, O wonderful creature, have you come?' She was heard to best advantage in the works of those great ones who, like herself, have suffered."

In his last lecture at the Chicago University, in presenting Zola as a writer, Mr. Le Roux showed the penetration of a critic who absolutely understands his countrymen and their productions, remarks the *Commercial Advertiser*. It was Zola, the historian, who moved Le Roux to patriotic eloquence. "I have never," he said, "seen Zola's book 'Le Débâcle' in the house of a respectable French family. Here one sees it on every table. I cannot admit that the history of my country be so falsely recorded. Zola gives to his characters very little life as individuals; it is in the treatment of the masses that he exercises his soul—the coarse, mediocre masses, made up of the average type, whose united action carries something fatal with it."

Mr. Le Roux concluded by analyzing the "great and important side" of Zola's works. His pessimism and misanthropy are, he considers, contrary to l'esprit français, which stays good humored and confident in the future. Zola has a profound pity for human suffering. Woman perplexes him. People think in this country that he must have had a most irregular existence to give such descriptions as he does. They judge without knowledge or understanding. Zola is a hermit, a Benedictine monk. He married young, an excellent woman; they have had no children. He knows nothing of paternity, which might have revealed to him the veritable meaning of life. He never entered a Paris salon in his life. Had he not lived close within the four walls of his study, illumined by his brilliant imagination, he would have seen that life has more human proportions than certain monsters that decorate the mediæval churches. When he had been

one month in Rome the Queen Margherita requested an interview with him, during which he told her that he had occupied four weeks in procuring his material for a setting, and that in the next two weeks he expected to study the soul of the Italian woman. He gives a passionate, a poetic picture, but it is safe to affirm that there is more realistic psychology in one page of Stendahl than in all Zola's works. The preparation for "Nana" was similar, Mr. Le Roux relates. Zola, unacquainted with the women of Nana's category, was led about by a friend; he dined and supped and made notes in the milieus, where the fluctuations of the market are of more interest than sentimental matters.

Nihilistic composers who blow up cities with their infernal music are not so imaginary after all. The Chicago *Inter Ocean* of July 6 contained an interview with John Peslin, who claims to have perfected a contrivance that will do away with smoke, and, if it hadn't been for Nero and the fiddling and the burning of Rome, he says he never would have thought of his odd invention.

Through the "hunch" he received from the Nero sentence Peslin has applied the fundamental theories of music to the fundamental theories of smoke consumption, and has found an analogy between combustion and chords. It is upon this analogy that he has built his theory of smoke consumption, which he has carried into effect in a furnace.

"If you get certain chords to sound in harmony," said Peslin, in explaining his invention, "the noise thus created would cause the earth to crumble. There is a very close analogy between combustion and what I may call the 'phenomenon' of music. The tremendous power of music is not generally understood. Students of music—by which term, of course, I do not mean mere instrumental performers—understand it, and will bear out every word I say. It is comparatively easy to fiddle a house down. Music, under certain conditions, could sink a man of war as readily as big guns could. Three notes in music form a chord which corresponds, analogically, with the natural phenomenon of combustion. Now, combustion is in itself a wonder, and would fill us with awe and astonishment if we were born in some region where it was unknown, and were suddenly to witness it for the first time.

"In presenting my analogy between music, or a musical chord, and combustion, I will call the lowest note of the cord carbon or fuel, the second air or oxygen, and the third and highest, temperature.

"Now, just as a discord would be caused by the substitution of a wrong note for any one of the correct three in the perfect or harmonious chord, so we would have incomplete combustion if more coal were introduced in our furnace fire than could be supplied with oxygen. Our lowest note, speaking by the analogy and in its terms, would be too low, and dense smoke would be the practical result. Why? Because a certain amount of air by weight is required for a given amount of either carbon or hydrocarbon.

"Furnaces as at present constructed are seldom perfect, for the simple reason that what I call a chord is seldom struck, except by accident. When it is struck accidentally, as it sometimes is, then the furnace gives splendid results, and I am sure you have often heard people wonder why, when there were two furnaces of similar make, one should be 'such a good smoke consumer,' or, in other words, give such fine combustion, in comparison with the other."

Peslin then explains his invention, his "musical

combustion," which, among other remarkable things, utilizes its own smoke. What next? Smoke symphonies!

#### NOTICE.

Musicians and people interested in musical affairs who are going to Europe can have all their mail sent, care of this office, and it will be forwarded to them. Musical people generally, who are visiting New York, or who are here temporarily, can have all of their mail addressed to them, care of this office, where it will be kept until they call for it, or redirected, as requested.

#### VAN EWEYK'S LONG SEASON.

It is now definitely settled that Arthur van Eweyk, Berlin's best baritone, will tour this country next fall. The best proof of the vogue abroad of this gifted American lies in the fact that when nearly all other singers are well into their vacations, van Eweyk is still busy filling engagements, and making return dates everywhere for his next season. The Swiss tour just closed, including several concerts in South Germany, has netted splendid newspaper notices, from which a few excerpts are appended herewith:

Of the soloists in Schumann's "Paradise and Peri," van Eweyk was easily the leader. He is one of the few contemporary great basso cantantes. He knows how to produce and how to characterize tone. In the two arias his singing was consummate art.—Leipziger Nachrichten.

In the third part of "The Messiah" Arthur van Eweyk dominated the performance. There is an indescribable charm in his voice and in the manner of his delivery.—St. Gallen Anzeiger.

The performance of Bach's "St. Matthew's Passion" had one flawless feature to offer, and that was van Eweyk's powerful and touching singing of the role of Christ. This American seems to be both basso and baritone. He sang the high tones with volume and resonance. His phrasing is masterful.—Innsbrucker Stimmen.

The crowning point in the excellence of "The Creation" performance came with the solos of van Eweyk. In the quality of his voice, as well as in nobility of conception and effectiveness of delivery, this artist is the grandest of them all. The audience were literally overpowered by van Eweyk's majestic force and fervor.—St. Gallen Ostschweiz.

The part of Christus ("St. Matthew's Passion") could not have been better assigned. We have never before heard the part sung as it was by van Eweyk. It was wonderful to note how his flexible voice responded to every shade of emotion, how eloquently it expressed by turns heroism, sympathy, fear, sorrow, dignity and noble resignation. It was a remarkable performance.—Tyrol Tageblatt.

Van Eweyk, a baritone, sang the original basso part of Haydn's "Creation" without transposing or even altering one measure. He is almost a *vars avis* among singers.—St. Gallen Tageblatt.

Van Eweyk surpassed himself in Schumann's "Paradise and Peri." He is always well received here, but last evening he received a veritable ovation.—Leipziger Wochenblatt.

After his return to Berlin from this successful trip, lucky Mr. van Eweyk was bidden to the Royal Palace, where he sang for Emperor Wilhelm II and the imperial family. Accounts of this honor to an American artist were cabled to America at the time. The young American has also sung this summer at soirees given by the German Chancellor, the Minister of War, and other high political dignitaries. Everything points to a successful American tour for van Eweyk.

#### FANCIULLI'S BAND.

FANCIULLI'S Seventy-first Regiment Band is giving concerts twice a week in Central Park, besides playing every Thursday night at Madison square. Last Sunday afternoon the following excellent program was given to a very large audience:

National Anthem, America.....  
Symphonic poem, Les Preludes.....Liszt  
Fantasie for Trombone, Sea Shells.....Innes  
Leo Zimmerman,  
Grand selection, Andrea Chenier (by request).....Giordano  
Spanish Dance, La Moraina.....Espinosa  
Ballet music, The Nutcracker.....Tchaikowsky  
Duet from Trovatore (by request).....Verdi  
Messrs. Zolossi and Zimmerman.

Descriptive Fantasie, With Dewey at Manila.....F. Fanciulli  
Fanciulli now has the best band he has ever conducted, and its playing never fails to arouse enthusiasm. It is Mr. Fanciulli's intention to take this band on a long tour next winter, and his manager is now booking engagements.

The international jury for judging manuscripts in competition for the Sonzogno prize is being drummed together. So far Massenet is to represent France, Jan Blockx Belgium and Humperdinck Germany.

## The National Conservatory of Music of America, Summer Term, May 1st to August 12th.

(Founded by Mrs. Jeannette M. Thurber. Chartered in 1891 by special act of Congress.)

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(ADMISSION DAILY.)



## ADA CROSSLEY.

HERE are some press notices of Miss Ada Crossley, who is now one of Great Britain's leading contraltos. The gifted artist, who intends making her first visit to the United States early in 1903, under the management of Loudon G. Charlton, is an Australian by birth, and with nothing better than her natural gifts to help her has speedily won her way to the forefront of the English musical world. A "child of the bush," as she describes herself, born of a family that had shown no gifts for music, she spent her early girlhood amid surroundings where there were not even the notes of the forest birds to encourage her to sing. The love of music was in her soul, and even in her lonely home in the Gippsland backwoods the call came, and she answered. When little more than a child she went to Melbourne, and was almost immediately launched on the concert platform. Her success was instantaneous; the striking beauty of the voice—with that strange smoothness of quality over which London continues to wonder—and the almost equally exceptional, fine, natural production took the place by storm.

In stature Miss Crossley is well above the ordinary height, of lithe and supple figure. Her face is fair and oval, and eloquently reflects her buoyant, happy manner, while her rippling auburn hair seems still to retain the sunlight of a whole Australian summer.

## A PATTI CONCERT.

Miss Ada Crossley's beautiful voice and method were heard to great advantage in "Caro mio ben," "Sunshine and Rain," and her exquisite rendering of "The Banks of Allan Water."—The World.

Miss Ada Crossley sang splendidly.—Daily Express.

Miss Ada Crossley was prominent among the vocalists.—The Era.

Miss Ada Crossley was successful with her songs.—Daily Telegraph.

Miss Ada Crossley sang so well that encores dragged out the program to an almost unreasonable length.—The Globe.

Miss Ada Crossley, in excellent voice, sang Giordani's "Caro mio ben."—Morning Post.

## THE FESTIVALS.

The principal vocalists engaged for the Worcester Musical Festival are Mesdames Albani, Sobrino, Squire, Brema, Ada Crossley, Muriel Foster, Messrs. William Green, Gregory Hast, Black, Lane Wilson, Plunkett Greene.—Daily News.

The complete program for the Sheffield Festival has been issued. The festival opens on October 1 with the "Elijah"; solos by Mme. Ella Russell, Miss Maggie Purvis, Miss Ada Crossley and Ben Davies.—Daily Telegraph.

## MR. VERT'S ANNUAL CONCERT.

Artistically speaking, the most interesting items of the afternoon were from Miss Ada Crossley and Ben Davies. Both were dramatic and delightfully convincing. Miss Crossley's treatment of "Val Grenade enfin t'appelle" (from "Aben-Hamer," by Dubois), was a triumph of good "school," without the deadly dullness which mars such excerpts.

## AN AUSTRALIAN FESTIVAL.

One of the most interesting features of the coronation celebrations will be an Australian Festival, to be held at the People's Palace on the evening of July 3, the day of the King's visit to the city of London, and for which occasion Miss Ada Crossley has undertaken the arrangement of a concert to the East End poor. The whole of the artists invited to assist Miss Crossley are, like herself, of Australian birth, and Haddon Chambers has written a special introduction to the program, which has been expressly designed by John Longstaff, who has lately been commissioned to paint a portrait of the King. The Right Honorable Edmund Barton, premier of the Australian Commonwealth, who is now on his way to England, has been invited to preside, and the King's Colonials will take some part in the demonstration. A small executive committee is being formed for the supervision of the general arrangements, such as the seating of the poor and the distribution of the programs, which are to be of a souvenir character.—Court Circular.

An interesting demonstration incidental to the King's coronation will be an Australian festival to be held at the People's Palace on July 3, the day of the King's visit to the city, when Miss Ada Crossley, the distinguished Australian contralto, gives a concert to the East End poor.—St. Andrews Citizen.

## SOCIAL SUCCESSES.

The Duke and Duchess of Connaught and Princess Margaret of Connaught honored Lord and Lady Windsor with their company at dinner on June 16 at 54 Mount Street. Afterwards Lady Windsor had a party at which she received many of the guests from the colonies who are now in England, and Miss Ada Crossley sang a selection of songs composed by Charles Willeby and others.—Telegraph.

Despite the gray skies and showers of rain, society women, in their daintiest frocks, crowded the beautiful hall of Stafford House today at the Duchess of Sutherland's brilliant concert in aid of her



Photo by Wilson, London.

ADA CROSSLEY.

Potteries and Newcastle Crippled Children's Guild. The hall, which had been converted into a beautiful concert room by means of palms and a wealth of flowers, was crowded to excess by some 500 people who had paid a guinea each for their tickets. Mme. Sarah Bernhardt, in a wonderful blue voile gown, with great boules of green, a long sable fur and a big white hat, with white lace, recited twice. Madame Melba and Miss Ada Crossley sang. Ben Davies gave the King's song, which he sang last night at the Albert Hall, and there were songs by Maurice Farkas and recitations by Miss Mary Moore and Charles Wyndham. The Duchess of Sutherland, in ivory lace and large black picture hat with waving plumes, welcomed among her guests the Duchess of Devonshire, who wore gray voile and black jetted toque; Consuelo, Duchess of Marlborough, Lady Cynthia Graham, who looked radiantly lovely in black, with gray toque; Lady Cromartie, all in gray, with rose trimmed toque; Lady Stratheden, Lady Dartmouth and a host of our American visitors. The concert was voted the most successful of the many brilliant affairs of which Stafford House has lately been the scene, and reflected the greatest credit on the organizing powers of the young Duchess, who has the welfare of the crippled little ones in the Potteries district so warmly at heart. Some of the beautiful artificial flowers made by her little cripples have sold splendidly this week, both at the Scottish Industries sale and at the French Embassy.—Sheffield Telegraph.

A pleasant concert was given by Baroness de Stern last week at Prince's Gate, when there was excellent music by Miss Ada Crossley and the Bocchi Sextet in the ball room, though few people found it of greater interest, apparently, than their own conversation. Lady Romney and Mrs. Hylton Joliffe were among attentive listeners; Lady Pearson, Mrs. Darrel, Lady Edward Churchill and Lady Cooper-Key all brought pretty daughters. Lady Gort wore blue silk; Lady Seymour was in black and white, and the hostess, who is young and pretty, looked quite charming in pale gray.—Vanity Fair.

Everything organized by the Duchess of Sutherland is always successful. She never goes halves in her efforts, and, having in a marked degree the gift of organization, carries all her enterprises, whether philanthropic or social, to a brilliant finale. The arrangements for the great concert in aid of the Potteries Cripples' Guild, which is taking place at Stafford House on the 12th and is under the patronage of the Queen, are now complete. The Prince and Prin-

cess of Wales are, I understand, likely to be present. The program includes Madame Melba, Miss Ada Crossley, Madame Bernhardt and many other distinguished artists.—Whitehall Review.

One of the most successful concerts this season was the one given by Mrs. Mackintosh, of Mackintosh, at her house in Hill Street, last week. The program was a very long one, and included Madame Calve, M. Plancon, Miss Macintyre, Kennerley Rumford, Miss Ada Crossley, Mr. Hirwen-Jones, Miss Georgina Gans and Mme. Clara Butt. The Duchess of Montrose brought her daughters; Lady Tweeddale was resplendent in black over pink silk, and wore her famous diamond and emerald tiara, stomacher and various ornaments of the same stones; she had a lovely string of pearls round her neck, which hung far down and was fastened at the waist by a diamond brooch; she was accompanied by Lord Tweeddale and by Mr. and Lady Clementina Waring, the latter looking very sweet in a tulle frock, with the front of her dress covered with diamond ornaments. Mrs. Charles Ramsay was a striking figure in pink, with a very fine tiara; but everyone was eclipsed by Mrs. Baillie, of Dochfour, who was in green satin with an all round crown of magnificent diamonds with large pearl points. Mrs. Bradley-Martin, who brought Lord and Lady Craven, wore a gorgeous dress of pale blue satin with silver embroidery; she had magnificent sapphire and diamond ornaments, both on her head and on her dress. Lady Baring looked very well, and so did Lady Saltoun. The party was chiefly a Scotch one, but there were also many Welsh friends present. The stalwart piper at the head of the stairs added greatly to the scene, and the only drawback to the most successful of entertainments was that the hostess herself was unable to appear, as she is still suffering from the effects of a severe chill. A telephone was arranged to connect the concert room with Mrs. Mackintosh's apartments, so that she might enjoy her concert although she could not be present.—World.

## DUSS CONCERTS.

AT the Duss concert at St. Nicholas Rink last Saturday evening Mrs. Niles, an attractive soprano, made her first appearance. Mrs. Niles has a good voice and was very enthusiastically applauded after singing "Dich Theure Halle," from "Tannhäuser." As an encore she sang Kate Stella Burr's "Under the Rose," accompanied in this as well as the other number artistically by Miss Burr.

Continued big houses are the rule at the concerts.

## Continued Success of an Arens Pupil.

MISS GRACE L. WEIR, who has been a pupil of Mr. Arens for some time (having been entrusted to his care by her former teacher, Frank J. Benedict, the well known organist), is meeting with pronounced success of late. Recently she assisted Mr. Carl, the organ virtuoso, at a recital given at the New Haven Festival. Mr. Carl complimented her very enthusiastically, and the verdict of the artist was sustained by the press of New Haven. The New Haven Evening Register said:

Miss Weir, who is the solo soprano at the Fourth Congregational Church, of Hartford, has a voice of exceptional purity and decidedly agreeable quality. She was cordially received yesterday and made many friends by her refined and artistic singing. She was accompanied with taste and finish by Frank J. Benedict.

The organ recital at the Church of the Redeemer by the eminent concert organist, William C. Carl, assisted by Miss Grace L. Weir, the excellent soprano of the Fourth Congregational Church of Hartford, was certainly the finest event of its kind ever heard in this city. \* \* \* Miss Weir, the soprano, possesses a remarkably fresh and extremely beautiful voice. Her singing yesterday revealed this fact, and the thousand or more auditors who completely filled the church were extremely enthusiastic over the same. Her range is remarkable, and she sang her low notes with a depth of tone and feeling that was inspiring, and then she would soar up to the heights with much brilliancy and absolute ease. The reappearance of both these artists would be gladly welcomed by many New Haveners, and an enthusiastic audience could be assured.—The Journal and Courier.

Mr. Carl had to divide honors with Miss Weir, the young Hartford singer. Her voice was of great range and beautiful quality, and next year the committee would do well to give her a more prominent place on the program. She sang "I Will Extol Thee," from "Elijah," for her first number, and for her second group, "The Journey Is Long," by Coombs, and "Provencale Song," by Del'Acqua.—The New Haven Evening Leader.

Miss Weir is now under contract for a prolonged season, with every date taken to the beginning of fall.



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## FREDERIC LAMOND.

NEXT season New York is to enjoy the playing of a very distinguished piano virtuoso, Frederic Lamond, of Scotland. This artist, like d'Albert, was born in Glasgow, and also, like d'Albert, is one of the foremost interpreters of Bach, Beethoven and Brahms. Great Britain has never given birth to such a brilliant and scholarly player as Lamond. He is only thirty-four, being born January 28, 1868. His brother David was his first teacher. In 1880 he became organist of Laurieston parish church, and took violin lessons of H. C. Cooper in Glasgow; 1882 saw the young musician in Frankfurt, at the Raff Conservatorium, where he studied piano with Schwarz, composition with Urspruch and violin with Heermann. From 1884 to 1885 he enjoyed the good fortune of von Bülow's instruction, and from 1885 to 1886 he was with Liszt at Weimar and Rome.

The fruits of this intense study under such world renowned masters were soon forthcoming. Lamond made a more than successful debut at Berlin November 17, 1885, and gave concerts later in Vienna, Glasgow and London. He made Germany his home, traveling to Russia (1896), France (1899), Holland and Belgium, attracting marked critical and public attention by his intellectual and brilliant playing. Lamond is a von Bülow with the fiery style and force of a Rubinstein. He reads Bach, Beethoven and Brahms sympathetically, and in Liszt and Chopin and the newer men he is equally marvelous. A dazzling technic, sonorous tone, great power, musical sensibility and extraordinary memory qualify him as one of our phenomenal modern pianists. And his personality always wins for him the suffrages of his audiences.

He has not been idle in the creative field. There is a Symphony in A, composed 1899; an overture, "Aus dem Schottischen Hochlande" (1895); a piano trio; eight piano pieces, op. 1; a sonata for 'cello and piano, op. 2, and chamber music and songs.

A few of Mr. Lamond's newspaper critiques will furnish interesting reading; besides, they will throw light on his versatile performances in various countries:

We frequently felt last night as if a second Beethoven were seated at the piano, as if there gazed on us from the lineaments of rhythm and melody a countenance full of infinite pathos and ineffable majesty, as if there spake to us in every tone a mystic speech, unique, unknown to mortal ears. It was thoroughly Beethovenian! We are well aware that when we say this we say a great deal. But we cannot say less. Even today, as we write these lines we feel ourselves still under the immediate influence of that remarkable playing. Every tone of that marvelous music still throbs and thrills in our inmost being, as if we had heard it but now. And every one of yesterday's audience will, I believe, be able to give the same testimony and declare that the impression they received was extraordinary, fascinating, deeply affecting.—Die Allgemeine Zeitung, Munich.

Frederic Lamond has an entirely characteristic style of rendering. His rendering and execution belong neither to the old school nor to the new, neither can be assigned to any one school whatsoever; but it cannot be maintained that Lamond himself calls another new school into existence. For it is not "school," but the perfection of native powers ennobled by the most careful cultivation possible. The artist is master of an enormous, an almost incredible, power; but with it all there is never even the least trace of harshness. He is a grand master of the craft of tenderest sympathy, of sweetest gentleness, but his music has never even the slightest suggestion of weakness. Lamond's playing is neither tiring nor tedious; it is always captivating, always new, always original, always grand. It may be called austere, but the peculiar quaintness of this austerity is uncommonly attractive. I have never heard Chopin's "Berceuse" executed with such magic beauty—to select only one item from the artist's rich program. He had already let his hands glide slowly from the keys when it seemed as if the last notes, as they gently died away, were still sounding in the air, and soaring away in melodious undulations. And, indeed, every part of the performance was just as extraordinary. Frequently the impression was given of the music of a mighty orchestra rolling on nearer and nearer from afar;

then that wondrous splendor of orchestral effect would pass away and leave only the sound of the piano. What earnestness and dignity, what playfulness, what piquant exuberance Lamond has not only at instant command, but under constant control! He never lets any one of his varied moods emerge untimely or last too long. And not only so, but he possesses that incredible power of memory which appears to be the peculiar prerogative of all absolutely perfect musicians. What a musically sensitive and sympathetic soul this artist must have to be able to understand and enter into the spirit of the tone poets, as he does, down to the deepest depths. Lamond's art of execution is unique and solitary. We must neither desire to aim at an equal attainment of it, nor, much less, urge others to make the attempt, for, in the noblest sense, it is indubitably his and his alone!—Leipziger Die Neue Zeitschrift für Musik.

Mr. Halford has introduced to this city more than one famous pianist, and last night he added another to the list—one who created a greater sensation, we really believe, than any other pianist since Rubinstein's days. In Frederic Lamond we recognise a virtuoso of the most pronounced type. His strength must be enormous, and he draws from the piano the utmost power of which the instrument is capable. Yet his playing is not altogether of the storm and stress description; he has a touch capable of the most delicate gradations of tone. In the piano concerto of Tchaikowsky—only once previously heard here—his virile power was at once manifest. The soloist at the outset is given an accompaniment in full chords to a theme allotted to the orchestra, and these were delivered with a tone that sounded like that of an organ. We know of few things more difficult to play than the first and last movements of this concerto in B flat minor, but to Mr. Lamond there seemed nothing at all out of the way. He "played with" as well as played the piano, thus fulfilling Schumann's dictum. The slow movement is very charming; it suggests a serenade or even a lullaby, set off by a lively episode. The themes of the finale are very striking, and the whole concerto is a great work. There is a touch of the bizarre in the working out of the first and third movements, and the scoring is very full, and even heavy. The work of the band was good; of high excellence in places, though the music could hardly have been well known to the performers. Mr. Lamond's performance was most remarkable; it was enthusiastically applauded by the audience, who watched it with the closest attention. Later in his solos Mr. Lamond gave further evidence of his extraordinary powers. In Liszt's "Masaniello Fantasia," substituted for the "Venezia e Napoli," Mr. Lamond fairly astonished his listeners. His execution was of the transcendental kind, and the effects he produced were most remarkable. A storm of applause greeted the pianist at the conclusion. He was twice recalled, and some of the audience wanted an extra, not thinking probably of what strain had been put upon his powers by the performance. He was an organist at twelve, and subsequently a pupil of Liszt and Hans von Bülow. He has appeared with great success in many cities on the Continent, and is the composer of a symphony, an overture and several works for his own particular instrument. He achieved a distinct triumph in Birmingham, and his wonderful playing will be long remembered.—The Birmingham Post.

It was, indeed, a masterly piano recital which Frederic Lamond gave us on Thursday at the Grande Harmonie. The arrival of this pianist had been preceded by a great reputation. He is a superb pianist, a high souled yet sympathetic nature, free from the least trace of affectation; quite frank, quite sincere; an interpreter who participates in the genius of those masters whose works he renders. Emotion, power, charm, poetry, the very fire of passion, all served by a marvellous technic; the very combination of qualities, in fact, which Rubinstein himself possessed, but these qualities heightened by a power of sympathetic comprehension which comes still nearer to our soul, and appeals to us the more as we feel its more contemporaneous quality—such is the impression of himself which this pianist has left with us.—La Réforme, Brussels.

Artistic achievements of such an original and independent stamp as Lamond's have the effect of raising once more the general standard. In this way, to name no other, they perform a service to art for which they cannot be sufficiently thanked. The acclamation of the audience, as in the case of the previous concerts, was spontaneous and enthusiastic to a degree.—Die Münchener Freie Presse, Munich.

It was an exceptional performance, baffling description, which was presented to his hearers. It was a reproduction such as only the most mature artist, in virtue of infinite gifts, conscientious training and the most severe self criticism could possibly offer. The phenomenal memory of a von Bülow is also possessed by Lamond. It never deserts him. It is a gift with which Providence has endowed him in view of his artistic career. In the first place, as a consequence of this, and, secondly, by reason of his gifts of technic

and musical pre-eminence, the exponent is not only equal but superior to his task, and so the hearer is deeply stirred by his performance, and carried away by his passionate feeling. However pre-eminently calm a nature Lamond may possess, his exposition of these colossal creations is, notwithstanding, profoundly fervid. As far as regards tone and tune pure and simple, it stands alone in æsthetic supremacy, for there is no slightest trace of intentional virtuosity. All through the conviction is borne in upon us that an elect exponent of Beethoven, a hierophant of true art, is declaring its divine message of mystery. He who expresses his confession of faith so sincerely and without ulterior intention is a true acolyte of the Muse that blesses mankind. In the case of Lamond there is no trace observable of a mere performing on the piano. The plastic exposition of the work of art is his ideal.—Das Hamburger Fremdenblatt, Hamburg.

But the Sonata in C minor, op. 111, was also rendered with virile earnestness and high souled sublimity. No less did the Sonata in A major hold my attention riveted. The second part of the fugal theme (in inversion) was a musical gem.

Yet where should I stop if I went into details? Let me rather gratefully acknowledge that the audience, after the "Appassionata," came completely under the spell of Beethoven, and presented an ovation to his interpreter, the great artist Lamond, such as only on the rarest occasions falls to the lot of a pianist. In doing so the audience gave a striking proof of their artistic feeling and good judgment.

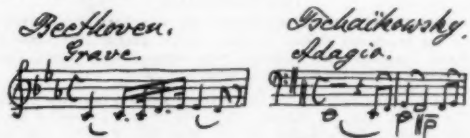
What we have most to admire in Lamond is his simplicity, his unaffectedness, his earnestness, but, above all, his thorough musical feeling, his self denying devotion to Beethoven. Of course, as regards technic, he is in a position to overcome the greatest difficulties. That is a thing which he has in common with many. But who can, as he can, with the slightest shades of modulation, and without destroying the unity of the movement, achieve a total effect so charming and captivating, that not only is our attention kept closely riveted all along to the very last notes, but throughout is led on and on to a perfect climax?—Het Weekblad de Amsterdamer.

## A MUSICAL RESEMBLANCE.

44 HAMILTON GARDENS,  
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Editors The Musical Courier:

HAS anyone compared the introductory theme of Beethoven's "Sonata Pathétique" with that of Tchaikowsky's "Symphonie Pathétique"? If so, he cannot have failed to observe that there is a slight resemblance between the two subjects:



I doubt whether Tchaikowsky had any idea that he was copying from Beethoven, for there is just that little alteration in the Russian composer's theme which seems to point to an unconscious imitation. At any rate it is rather a curious coincidence that these two composers should each have entitled one of their best known works "Pathétique," and hit upon a similar theme as the opening subject, and one which, by the way, cannot by any stretch of imagination be called particularly remarkable or striking.

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BLANCHARD ART BUILDING,  
LOS ANGELES, CAL., July 20, 1902.

**T**HE musical attractions at the Long Beach Chautauqua Assembly this year were under the management of Blanchard & Venter, with Fred A. Bacon as music director. The assembly extends from July 14 to the 25th. The number of musical attractions are numerous, and of more or less excellence, as the participants in the concerts and "preludes" include, among others, some of our best known talent.

The opening concert was given by the Euterpean Quartet (Messrs. J. P. Dupuy, F. E. Ney, L. Zinnamon and F. W. Wallace), and the Aerial Quartet (the Misses Elenor Goodman, Harriet Longstreet, Jane Bryant and Estelle Heardt).

Among the better known local musicians participating in the different musical affairs will be Mme. Geneva Johnstone Bishop, Miss Anna Virginia Metcalf, Miss Sibyl Conklin, Miss Eleanor Goodman, Charles A. Bowes, William James Chick and Joseph Dupuy, vocalists; J. Clarence Cook, violinist; Mrs. Cooke-Haskins, harpist, and Miss De Vere, Miss Blanche Williams and Miss Chase, pianists. July 19 an orchestral concert was given by William Meade and his Congregational Orchestra, the leading amateur organization in Southern California. Madame Bishop and William James Chick were the soloists.

At the closing concert a choral concert will be given by the festival chorus of 300 voices. The Woman's Orchestra, Harley Hamilton, director, and soloists will assist. The Y. M. C. A. Glee Club and Master Pasquale de Nubila will also be attractions at the assembly. The latter, a young violinist of eleven, attracted managers Blanchard & Venter by his playing, which is said to be of extraordinary character for one of his years. Master de Nubila is one of a round dozen children of Italian parents, and is one of the most promising pupils of J. Bond Francisco, a teacher whose work is well stamped in the excellence of

numerous professional violinists who have been trained under his guidance.

Miss Blanche Rogers prepared a very entertaining program for the closing meeting of the year of the Monday Musical Club, which was held at her home Monday evening, June 23. The forerunners of our modern music furnished interesting musical material, and Miss Rogers is deserving of much credit for the perseverance and good judgment displayed in the accomplishment of her purpose, which meant the bringing forth from the almost forgotten past of examples of the art in "ye olden days," examples most delightful to the ear, as well as being of historic interest. The various vocal, choral and instrumental numbers were all most acceptably rendered by the participants in the program, who included much of the best professional talent of Los Angeles.

Alfred Butler, the accomplished young organist of the First Methodist Church, has given up his professional work indefinitely on account of ill health, and his post has been taken by Walter Handel Thorley, of London, England. Mr. Thorley is an artist of recognized ability in his own country, and the large fine instrument at the Hill street edifice will give the performer worthy support.

Mrs. Minnie Hance Owens, formerly contralto at the Brick Church, New York, and for the past two years of the choir of the Church of the Unity, of this city, will leave for the East next fall, where she will reside. Mrs. Owens' beautiful voice, artistic attainments and charming personality will make her absence a matter of much regret here, and a decided acquisition to the community where she will make her home.

Mme. Johnstone Bishop, who has been a prominent figure in the musical life of Los Angeles during the past few years, has accepted Eastern engagements for the coming year. She will reside in Washington, D. C.

Louis Angelot, a former violin pupil of J. Bond Francisco, is hard at work in Brussels, studying with César Thomson.

#### CARL TO MAKE A WESTERN TOUR.

**W**ILLIAM C. CARL, the organist of the "Old First" Church and director of the Guilman Organ School, has been obliged to abandon his European trip on account of several important professional engagements. This week he will leave New York for a tour through the Great Lakes. He will spend some time at Mackinac Island, and then continue his travels on through the beautiful Yellowstone Park. Mr. Carl has been in Saratoga since the season closed at his school, and on his return to the city looked the picture of health.

As New York's famous organist had received numerous requests for recitals from London and Paris, he seemed reluctant about changing his plans, but negotiations for September engagements in the United States finally induced Mr. Carl not to go abroad this summer.

#### THE MASCAGNI TOUR.

**A**UBREY MITTENTHAL, of the firm of Mittenenthal & Kronberg, returned from Italy Sunday on the St. Louis. He brought with him the contracts under which Pietro Mascagni, the famous Italian composer, is to come to this country in October for a series of productions of his own operas. It took six weeks of constant negotiation before the noted musician could be induced to affix his name to the agreement. Probably never before was such difficulty encountered when managers were willing to pay almost any price to secure his services. He promised no less than four times to sign, but on three occasions made new demands at the last moment. When Mr. Mittenenthal was almost in despair the musician wrote his name.

Mr. Mittenenthal announces that besides "Cavalleria Rusticana," "Iris" and "L'Amico Fritz," the Mascagni company will produce here his successful and well known opera, "Ratcliffe," which, though very popular in Italy, has never been heard in America. The engagement will begin in the Metropolitan Opera House on Wednesday evening, October 8. After four performances and one concert there, the company will go on a tour extending across the Continent and covering a period of fifteen weeks.

"This tour will be the most expensive Italian opera engagement, considering the number of works given, ever undertaken in America," said Mr. Mittenenthal yesterday. "Mascagni will receive the largest salary ever given a conductor, \$8,000 per week. Before the curtain can go up at the Metropolitan Mittenenthal & Kronberg will have expended \$125,000.

"Mascagni declares his operas have never been given properly outside of Italy. And he insists upon having absolute control of the productions. That is one reason I had so much trouble in getting him to sign. He insisted that he have the engaging of every singer and of every player in the orchestra. The representation here will all be made under his direct supervision. He recognizes his fame is at stake and will guard its integrity carefully. He will pick the singers and instrumentalists from among the greatest musicians in Italy. Every bit of the scenery and all the costumes for the four operas will be designed and constructed in Italy under his immediate eye. The only concession he would make was that the chorus should be selected over here. Mr. Kronberg will begin selecting this at once, and it will be rehearsed for six weeks before Mascagni and the principals arrive. They will come about October 1 to give the composer chance for a week of ensemble rehearsals at the Metropolitan.

"The managers of the Pesaro Lyceum, the famous music school at Rossini's home, of which Mascagni is director, came near blocking our deal. They refused positively to give him leave of absence. He did not want to throw up this post, one of the finest in Italy, but he finally decided to do so."

Regensburg is to hold a meeting of guitar players in September. Do the ends really justify the means?

Catulle Mendes is preparing a French version of Paderewski's "Manru" for a Parisian production.

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The Lankow Studios, at 800 Park Avenue, New York City, are closed from June 1 until October 1, when lady pupils will be received for instruction by Madame Lankow's assistants, Mrs. Jennie K. Gordon and Miss Mary N. Berry, and gentlemen pupils by Mr. Sylvester T. Ritter.

Madame Lankow is going abroad to place several finished pupils. She returns and resumes her work on November 1.

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DRESDEN, FRANKLINSTRASSE 20.

July 10, 1902.

**"RÜBEZAHN,"** a fairy tale opera in three acts by Alfred Stelzner, had its initial performance in the court opera house recently. The representation was a success, which is due to the efforts of the stage manager, Mr. Moris, who mounted the work admirably; the corps de ballet under Herr Berger's guidance, the soloists and to the orchestra under the leadership of von Schuch, who though mentioned last was first in our appreciation, and who, as usual, carried off the laurels. Equal praise cannot be spent on the opera itself.

Dr. Alfred Stelzner is a local composer. "Rübezahn" is said to be Stelzner's first operatic attempt, the fact being plainly illustrated by his work, for it is full of stage effect inexperience, such as are characteristic of a first effort. As for the plot, it is an odd mixture of would be fairy tale mood, of burlesque situation, of unconvincing humor and of romantic love scenes, the latter being the best among the rich display of impossibilities, such as are revealed in the book, which is very weak.

The musical part impressed me after only one hearing as a good (compilatory) work of serious artistic intentions, altogether a respectable proof of the composer's talent, though heavy in design and void of impulse and inspiration. Stelzner, like many of his confreres, apparently lacks the call—not as an absolute musician, but as a musical dramatist. Parts of his (one cannot call it creation), but laborious work turned out beautifully, such as the love duets and the ballet music, which are musically convincing. Otherwise his opera, despite its merits, lacks stage effect, which makes it seem endlessly long and uninteresting. Originally it was longer, but von Schuch, I understand, used his red pencil vigorously, striking two acts from the score. The remaining "three acts and seven pictures" were what we heard and saw.

Illustrating the omnipotence of true love the spiritual content is Wagnerian in design. It forms the keynote of the author's lofty intentions, which he, alas! did not succeed in carrying out as beautifully as they evidently were conceived. A depressing illustration on human "Wollen und Können," for good will alone does not signify capacity.

"Rübezahn," impersonated by Scheidemantel in a model fashion, is a "Berggeist," a fairy tale figure. He, in order to obtain eternal beauty for his old and ugly wife, Frau Holle, is eagerly looking out for a loving pair who were true to each other, for only by means of a kiss from the lips of such a couple Rübezahn's "scheusaliges Weib" (horrid wife) can be released from her ugliness and old age. Such true love is found at last in the shape of Swanhild and Gangolf, and the kiss business over, Frau Holle, Rübezahn's spouse, regains youth and bewitching beauty. Frl. v. Chavanne sang the role satisfactorily, but as for her great beauty—well, *de gustibus non est disputandum*. Herr Rübezahn, however, apparently found favor both with her face and her strong matronly charms, for he looked very pleased with the change, whereupon the curtain fell over Stelzner's opera, which perhaps will be produced once or twice more, and then it will glide down the stream of oblivion.

A storm of applause, raised by his friends, set in at the close, calling the composer and the soloists before the footlights several times. The Dresden critics, recognizing

Herr Stelzner's talent, deplore the premature appearance of his opusculum. It was gloriously reproduced, the cast excellent. Fräulein Krull, Swanhild, looked a picture and sang well; so did her partner, Jäger, who owns a good voice. All the minor roles were in good hands.

"Hamlet," by Ambroise Thomas, was revived some time ago in order to give a young débutante, Frl. Alice Schenker, an opportunity to appear on the "boards that signify the world" for the first time. Fräulein Schenker is a Dresden child who began her studies with Natalie Haenisch, to continue them later on in the Royal Conservatory, where she became a special pupil of Aglaja Origeni, whose is the merit now of having put the finishing touch to her artistic education. Fräulein Schenker's voice is a mellow soprano of warm timbre, displaying inward sentiment, soul and individuality. The opera otherwise is antiquated. Perron did his best to make something of the title part. Herr Hagen conducted. The young débutante was friendly received.

On another occasion Frau Reuss-Belce's guesting appearance here as Isolde was commented upon. She is a great artist, whose broadly conceived impersonation of Brünnhilde from last year is still in my memory. The cast was the usual one.

The unveiling of the Liszt monument at Weimar was noticed here by a musicale arranged by Bertrand Roth in his private "musik salon," where he, according to a communication to the *Guide*, in company with Edward Reuss, performed some seldom heard Liszt compositions, among others the "Concerto Pathétique," for two pianos, in which he and Herr Reuss paid their joint tribute to the master's memory.

From a note which reached me today I see that Mr. Burmeister will spend his vacations in or near Dresden, where he will be busy upon a new composition. His generous contribution to the Liszt monument fund has been referred to on a previous occasion.

Carl Burrian, an exquisite tenor singer from Budapest, gave some guesting performances here, crowned with such sensational success that he, according to report, was engaged by the Royal Opera direction at once. This is good news, for he is the right man to fill a first position at the opera. He has temperament, stage presence and both vocal and histrionic ability. He is very welcome.

Franz Naval, the Viennese tenor, has sung here occasionally as Faust in Gounod's opera. Such mellowness and tonal charm as his voice is possessed of are very rarely met with. Otherwise criticism on his reading of the part would be sadly out of place, for he—as reported and as I regret to say—only rose from a sick bed to fill his engagement on the occasion, after which he was taken back again to the hospital. Margarethe's role was given by Valentine Grub, of Breslau.

Dora Erl, a daughter of the Dresden artist, gave some successful performances at the Residenz Theater.

The news about Mr. Hunecker's intended publication of his Liszt biography has been greeted with acclamation by many Dresden dailies. The first one here to read it will be the writer of these lines.

The sad news of the death of His Majesty King Albert of Saxony at Sibyllenort—one of his castles—reached Dresden during the performance of "The Meistersinger" in the opera house—in the middle of Hans Sachs' monologue "Wahn, Wahn!"—when everything stopped short. The moment was overwhelming. The royal-theatres now remain closed until August 8, and the season is actually dead.

Before closing this letter I ask the privilege of returning my sincere thanks to the American families and to all the Dresden artists, singers, pianists, violinists and composers who during the past season have given me renewed proofs of their kind feelings. Only lately—this being the time of garden parties and outings—some specially agreeable hours were spent in the homes of two famous Dresden song composers—the one occasion with Prof. Reinhold Becker and his wife, in their cozy summer house at Blasewitz; the other—an afternoon party—at the country residence of Frau Dr. Hartmann (née Baronne de Kirchmann) and her husband, Ludwig Hartmann, in Söbriken, a remote little village of dreamlike, rural beauty and

fairy tale charm, overlooking the Elbe, with the characteristic, well known shape of a Saxon woodland scenery in the background. There, in the stylish little house, surrounded by a garden and some adjoining old picturesque barns, where tea was taken during a shower, quite a large gathering of artists, composers, journalists and members of the Dresden society had assembled to enjoy the kind hospitality of the host and the hostess, both of them in the most amiable fashion entertaining their guests until the last boat stopped, reminding us of the fact that we had to return home, back again to our daily tramp in dear old Dresden.

A. INGMAN.

## MADAME DEVINE REPLIES TO HER CRITICS.

Editors *The Musical Courier*:

YOUR issue of July 2 contains two communications commenting upon two articles I recently published in your paper. I must ask you to grant me space for a short reply. My two critics are Warren Davenport and Charles Lunn. Mr. Davenport from time to time appears before the readers of *THE MUSICAL COURIER* condemning everything and everybody right and left; but I have also noticed that he seldom creates any opposition. His criticism would remain in this instance unanswered were it not for a misleading statement. It seems strange that a man of Mr. Davenport's position should be ignorant of the fact that neither Gerster nor Scalchi was ever a pupil of Lamperti. Gerster, it is a well known fact, was a Marchesi product (see page 214 in Volume II of Grove's Dictionary of Music and Musicians), while Scalchi, I believe, was taught by Vannucini, of Florence.

As far as Campanini is concerned, Lamperti made him the greatest tenor of his day, and everyone knows that his final ruin was brought about by the excessive use of stimulants and unreasonable abuse of his voice. I challenge Mr. Davenport or anyone else to lay a single genuine case of voice failure at the door of Lamperti the elder.

Sembrich was a pupil for many years of the younger Lamperti, to whom she undoubtedly owes much; but she studied later under Francesco, and in various interviews she has distinctly stated that she gives the latter the credit for her success. Be that as it may, at her best Sembrich exemplifies the method of voice use as taught by the elder Lamperti.

There is no use arguing that point here for Mr. Davenport does not hold the universally accepted opinion regarding Sembrich's vocal art. He has a standard of excellence all his own. Any discussion with him concerning the merits of the Lamperti system would be useless. Some peculiar idiosyncrasy of taste places him in an isolated position in vocal matters, and as the saying goes "*de gustibus non est disputandum*."

Mr. Davenport requests me to mention some Lamperti pupils who have appeared in this country. Besides Campanini and Sembrich I may mention Madame de La Grange, the Van Zandt, mother and daughter, and Mme. Emma Albani. And I append a list of Lamperti pupils, taken from Grove's Dictionary (page 89, Volume II): Jeanne Sophie Löwe, Cruvelli, Grua, Brambilla, Hayes, Artôt, La Tiberini, La Grange, Angelica Moro, Paganini, Galli, Risarelli, Angeleri, Peralta, Albani, Stoltz, Waldmann, Aldighieri, Campanini, Vialletti, Derevis, Mariani, Palermi, Everardi and Shakespeare.

Mr. Lunn's criticism refers to my article on the "Attack of Tone," published in *THE MUSICAL COURIER* April 9, 1902. As long as Mr. Lunn deigned to notice my article at all he might have been a little more explicit in expressing his opinion. He says: "First, I have the uttermost contempt for Lamperti." Even from the pen of such an eminent man as Charles Lunn such a statement is no argument, carries no weight; and will not do any material injury to the fame of Francesco Lamperti. "Second," Mr. Lunn says, "there is internal evidence in her writing that she is approximating truth, although some of her statements are very wild." Until Mr. Lunn goes into further detail and proves some of my statements "very wild" I will not worry about them. I will take comfort meanwhile in the fact that even my adversary admits that I am somewhere near right. None of us can do much bet-

## SEASON 1902-1903—For Concerts, Recitals and Oratorio.

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**SUZANNE ADAMS**  
AND  
**GADSKI.**

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AND  
**BISPHAM.**



ter than that. Third: Mr. Lunn quotes from my classification of attacks:

"2. A blast of air may force apart the tensed vocal bands and the tone starts with an audible click.

"3. The tension of the vocal cords and the width of the glottis are gently adjusted before expiration begins, and the tone commences softly." Mr. Lunn says that he gleans from the context that "No. 2 is No. 3 in extreme, and if one is condemned the other should be."

Granting for the sake of argument that No. 2 is No. 3 in extreme would it necessarily follow that if the one is condemned the other should be also? I think not. A little exercise or a little medicine may be highly beneficial, while a larger amount may have an opposite effect.

I infer from the above comment and the concluding paragraph of his criticism that I have not defined the stroke of the glottis to the satisfaction of Mr. Lunn. It matters little just what the exact nature of the processes involved in its execution is; we are chiefly concerned with effects, and not so much with their causes. I care not whether the vocal bands jump up or down, as long as the resulting tone is right, and as long as I am not doing violence to the vocal organs. Supposing that No. 3 is precisely the same as No. 2, being as Mr. Lunn says its extreme, it does not alter the fact that the one, the soft attack, is the safe and conservative course (at least) while the other, the stroke of the glottis, is the harsh and violent one.

It is considered good strategy in warfare when you have two or more opponents to sow the seeds of strife among them. I will avail myself of such an opportunity in this instance. I will ask Mr. Davenport to take the case of Gerster to Mr. Lunn for explanation. Gerster was doubtless a victim of the vicious stroke of the glottis, in behalf of which Mr. Lunn has taken issue with me.

LENA DORIA DEVINE,

136 Fifth Avenue.

#### Miss Rebecca MacKenzie at Ocean Grove.

THE gifted and accomplished soprano Miss MacKenzie, who during the last season has won many pronounced successes both as soloist and in her song recitals, has had her time even occupied late into the summer.

Among her most recent engagements was one with the Rutgers College Glee Club at New Brunswick, N. J.; one with State Normal School, East Stroudsburg, Pa., where she was the feature of this institution commencement exercises, and another July 12 at Ocean Grove, N. J., where she was soloist in a concert arranged by Professor Morgan at the Auditorium, where she scored a remarkable success, partaking almost of an ovation. On July 27 she sings with Kaltenborn's Orchestra, this city. Wherever Miss MacKenzie has been heard she has invariably created the most favorable impression. Those who have followed her career during the last two or three years have noted with pleasure that with this young artist there was no standing still in her art after a few successes, but on the other hand a steady progress for the very highest ideal in her art, a constant broadening. For next season's work she has prepared six recital programs besides her oratorio and operatic repertory, which is very large.

#### Amy Robie in Paris

AMY ROBIE, the violinist, is now in Paris, where she will spend the summer in study, returning to New York early in October. On the steamship Ryndam, in June, she assisted, with other artists, at a successful concert in aid of the Lifeboat Fund and Sailors' Home. Miss Robie's address in Paris is 7 Avenue Trocadéro.

Someone writes in protest that it is not at all a novelty to produce Liszt's "Holy Elizabeth" legend with scenic trimmings, it having been done early and often before this.

A Dr. Trotter, of 22 Princess street, London, W., offers a prize of £20 for the best sextet—flute, horn, clarinet, bassoon, oboe and piano. Manuscripts must be sent in by January 17, 1903.

## THE INDIANA CHAUTAUQUA.

Winona Assembly.

WINONA LAKE, Ind., July 11, 1902.

THIS, the eighth year of the Winona (Ind.) Chautauqua, bids fair to rival her sister Chautauqua in the East. The musical department is headed by Prof. W. S. Sterling, dean of the Cincinnati College of Music, who is giving instruction in voice and pipe organ. E. A. Yohn, the well known oratorio baritone, will assist in voice, and will appear several times in recital during the season.

The violin department is proud to announce Prof. Richard Schliewen, also of the Cincinnati College of Music, and soloist for the Cincinnati Symphony Orchestra.

Signor Romeo Gorno, the popular piano virtuoso, had charge of the piano school, but was suddenly called to Italy, owing to the critical condition of his father's health. We deplore very much his absence, but his vacancy will be ably filled by Miss Adele Westfield, who belongs to the same school as Signor Gorno, and exhibits the same marked qualities of technic.

This week was a brilliant beginning for the artistic things in store for lovers of classics in a musical way.

Miss Mabelle Crawford, contralto, of Chicago, gave a delightful song recital Tuesday p. m., assisted by Professor Schliewen, violin, with Miss Westfield at the piano.

The following program was given:

Andante, Allegro, for violin and piano.....Schumann  
Songs—  
Village Noon.....Goring Thomas  
In Blossom Time.....Needham  
The Butterfly.....Johnson  
What the Chimney Sang.....Griwald  
Aria, O Love, of Thy Might, from Samson and Delila.....Saint-Saëns  
Slumber Boat Song.....Mrs. Gaynor  
Ich bin dein.....Meyer-Helmund  
Dear, When I Gaze.....Rogers  
As I Roam the Woods.....Max Stange  
Roses in June.....German  
Romanza from Faust.....Gounod  
Come, Lassies and Laddies.....Old English, seventeenth century  
Violin solo, Romanza.....Wieniawski  
Songs—  
Aria, He Shall Feed His Flock, from Messiah.....Handel  
My Lover is a Weaver.....Hildock  
Three Roses Red.....  
Daisies.....Hawley  
Pensée d'Automne.....Massenet  
Many good things might be said regarding the young woman's artistic temperament, pleasing address and personal charm; but the best is—she has a voice, full, warm, sympathetic and vibrant, a good range and an excellent method. Her versatility is remarkable, she being equally at home in her oratorio and ballad work.

She goes to the New York Chautauqua for a three weeks' engagement in the near future.

Prof. and Mrs. Hugh McGibeny gave a very interesting musical recital on Wednesday and Thursday afternoons. Mrs. McGibeny is charming and unique in her monologues, in which she accompanies herself at the piano. Professor McGibeny is very pleasing in his violin work. He sings.

Saturday night the faculty, including W. S. Sterling, organ; E. A. Yohn, baritone; Adele Westfield, piano, and Richard Schliewen, violin, will give a recital, which is being talked of with great interest. The band and orchestra under the efficient direction of Professor Guyton are doing very nicely. The orchestra plays each evening in the auditorium from 7:30 to 8 o'clock, and the band gives half hour concerts in open air from 2 to 2:30 every p. m.

These various musical attractions, plus the ensemble and solo work of the jubilant birds, make a paradise of Winona, with many beautiful Eves roaming at will.

Some to the church repair,

Not for the doctrines, but the music there.

This little couplet might be somewhat changed, supplying Winona for church and still retain its original meaning, for surely music is one of the drawing cards of this paradise.

True, there are many other reasons why people from nearly every State in the Union are here, viz., the excellent pedagogical school, the biological station, the exquisite beauty of the lake, with the excellent bathing, boating and

fishing it affords; the medicinal waters issuing from a dozen springs, and the most delightful breezes that ever wooed a rosy cheek.

But with all music, as it exists in its various forms, is the culmination of attraction.

The band and orchestra, now in charge of Mr. Becker, of Indianapolis, are doing much better work. He has had the men undergo hard rehearsals and has succeeded in pulling the instruments together.

The attack, which was marked with great hesitancy at first, now shows confidence, and the brass, woodwind and basses all fall in with the concertmeister. Their open air concerts in the afternoons always afford much pleasure to the cottagers, while their evening programs, previous to the lecture in the auditorium, prove a big drawing card. The sight singing class, under the direction of W. A. Welgmond, is well attended, and much enthusiasm is exhibited on the part of this genial gentleman. The chorus was organized Tuesday, and meets in the auditorium daily at 4 o'clock p. m. W. S. Sterling, the director, has chosen Mendelssohn's "Athalia" for the principal work, which will be given by chorus, orchestra, piano and organ as one of the heavier ensemble numbers. The soloists have been chosen with great discrimination. The soprano and baritone parts have been assigned to Katharine Gibbons and E. A. Jahn, of Cincinnati. As yet no alto has been secured.

The school of music has enrolled a large number of pupils, including violin, piano, organ and voice. There are just 100 hundred voice lessons and about sixty organ lessons given weekly, and the teachers of violin and piano are quite occupied during the long days.

The concert given by the faculty was well attended and enthusiastically received. The program presented the names of Handel and his gigantic contemporary Bach, and our more recent musical Shakespeare—Wagner, besides a list of other good mediocre writers. The program in full was:

Organ, Coronation March.....Svensen  
Violin, Air on G String.....Bach  
With organ accompaniment.  
Voice, Aria, Why Do the Nations? (from Messiah).....Handel  
Piano, Two Songs.....Chopin-Liszt  
Organ—  
Vox Angelica.....Dubois  
Tanzweiss.....Meyer-Helmund  
Violin, Sonata, Il Trillo de Diavolo.....Tartini  
Voice—  
Thy Eyes So Blue.....Lassen  
With violin obligato.  
Israfel.....King  
Piano, Polish Dance.....Scharwenka  
Voice, Romanza, O Thou Sublime, Sweet Evening Star (from Tannhäuser).....Wagner  
With piano and organ accompaniment and violin obligato.

W. S. Sterling did wonders on the small organ, and in his first number, so clean cut and rhythmic was it, everybody unconsciously kept time with their feet.

Richard Schliewen played the Bach Air in a most exquisite manner. His violin is one of the richest toned instruments I have heard, and it is in the hands of a man who knows well how to coax out its biggest, fullest tones. He is quite a contrast to the so called fiddler.

One of the most promising singers in America is E. O. Jahn. Gifted with a big, sombre voice, a splendid physique and a sensitive musical temperament, he has undergone a thorough preparation, and has a well placed voice, which too many young singers unfortunately have not. He sang "The Messiah" aria in a most dignified, flowing manner, worthy the comment of any serious musician.

Miss Westfield seems to be mistress of the piano, having a big technic, plenty of fire, and is an accompanist all in all satisfactory.

The lecturers of the last week have been such well known persons as Dr. W. Robertson, F. R. Roberson, Leon Vincent, Dr. McArthur and Katharine Eggleston, who, by the way, is not only a most charming and beautiful young woman, but is a masterly interpreter of current and classic literature. She gives some of her own prose and poems occasionally, but as a general rule very modestly omits them. Our best magazines have printed her works.

JOHN C. DICKSON.

# DUSS AND HIS REMARKABLE BAND

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"Encore after encore."—*Telegraph*.

"Led his forces with enthusiasm and energy."—*Sun*.

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## "IMPERIAL EDWARD."

## KING EDWARD'S LETTER TO SOUSA.



HEREWITH is reproduced the letter conveying the thanks of King Edward VII to John Philip Sousa for the beautiful illuminated copy of "Imperial Edward," the march which the "March King" wrote expressly for and dedicated by special permission to the British monarch. This copy was to have been presented to His Majesty in person by Col. George Frederic Hinton, who made the journey to London as representative of the composer, but the plan was not carried out owing to the illness of the King. On Saturday, June 21, Sir Dighton Probyn wrote:

"I am commanded by His Majesty to express his regrets that he is unable to give Colonel Hinton an audience."

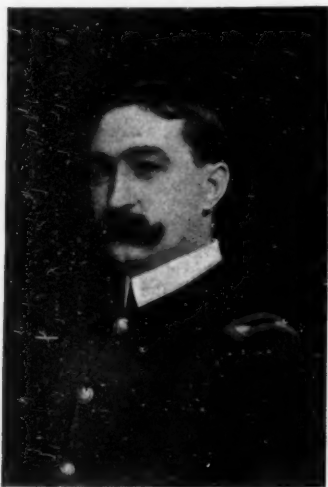
At the King's request the march was forwarded to him through Sir Dighton Probyn, and the letter of acknowledgment followed the day before King Edward was operated upon.

## QUEEN ELIZABETH AND MUSIC.

THE critic of the *Athenaeum* has unearthed an interesting document which might supply some hints for the postponed coronation:

The Honourable Entertainment given to the Queen's Majesty in Progress, at Eluetham in Hampshire, by the right Honourable the Earle of Hertford. London: Printed by John Wolfe, and are to be sold at the little shop over against the great South dore of Paules. 1591.

On the "twentieth day of september being Munday" the Lord of Hertford joyfully expected the queen's "cumming



GEORGE FREDERIC HINTON.

to Eluetham to supper." On her arrival a "speech" in Latin was delivered to her by a poet, "clad in greene, to signify the joy of his thoughts," and this "because all our country-men are not Latinists, I thinke it not amisse to set dovne in English." Behind the poet stood six virgins, who, when the speech was ended, sang a "sweete song of six parts" to a "Dittie" commencing:

With fragrant flowers we strew the way  
And make this our chiefe holliday.  
After the supper "a notable consort of six Musitions" was admitted into her presence, and their music so highly pleased her that "she gaue a newe name vnto one of their Paauns, made long since by Master Thomas Morley, then Organist of Paules Church." The forenoon of the next day was "so wet and stormie that nothing of pleasure could bee presented her Maiestie," but "it helde vp alittle before dinner time and all the day after." Some sports were prepared on a piece of water. There was Nereus, prophet of the sea, also five tritons, "all cheerfully sounding their Trumpets." In a pinnace were Neera, a nymph of the sea, and "three Virgins, which, with their Cornets, played Scottish Gigs made three parts in one." Near to the former were placed "three excellent voices, to sing to one lute, and in two other boats

Eccho. After an "Oration of Nereus to her Maiesty," the three voices in the Pinnace sang a song to the Lute with excellent diuisions, and the end of euery verse was replied by Lutes and voices in the other boate somewhat a farre off, as if they had been Echoes.

The "Thirde daies entertainment" commenced with a "pleasant song of Coridon and Phillida, made in three parts of purpose." It was entitled "The Plovman's

In the merrie month of May  
In the morne, by breake of day.

In the afternoon there were sports, and in the evening a



BUCKINGHAM PALACE

23rd June 1902.

Dear Sir,

In reply to your letter of the 21st Instant, I write to inform you that I have had the honour of submitting to The King the Copy which you have brought from America of Mr. Sousa's March Imperial Edward.

His Majesty commanded me to ask you to convey his thanks to Mr Sousa for the March and to acquaint you with the fact that His Majesty has given directions for the Music of the March to be transposed so that it may be played by several of the principal Military Bands in England.

Yours faithfully,

*D. M. Probyn*  
General.

Keeper of His Majesty's Privy Purse.

Col: G. F. Hinton.

"banket serued all in glasse and siluer." On the fourth day early in the morning, "there began three cornets to certain fantastike dances, at a measure whereof the Fayery Queene came into the garden, dancing with her maidens about her. After a speech of the Fayery Queene the maidens sang a Song of six partes with the musick of an exquisite consort, wherein was the Lute, Bandora, Base-violl, Citterne, Treble-violl, and Flute." It commenced:

Elisa is the fairest Queene,  
That euer trode vpon this greene.

This so delighted the Queen that she desired to "see and hear it twice ouer. Within an howre after her Maiesty

hidden in a bower, to whose playing this Dittie of 'come again was sung with excellent diuision, by two, that were cunning." The "Dittie" began:

O come againe faire Nature's treasure,  
Whose lookes yield ioyes exceeding measure.

The special reason for this grand entertainment is duly set forth in Nichols' "The Progresses and Public Processions of Queen Elisabeth"; for the moment, however, we are concerned with the music performed thereat. The "notable consort of six Musitions" admitted into the presence of the Queen consisted of performers of the instruments afterward mentioned. In Thomas Morley's "First Booke of Consort Lessons made by diuers exquisite Authors," published toward the close of the sixteenth century (and afterward), there are pieces for "sixe Instruments to play together; viz., the Treble Lute, the Pandora, the Citterne, the Base-Violl, the Flute, and the Treble-Violl." The British Museum has only the flute part of the 1611 edition. In the Royal College of Music there is a treble-viol part, and in the Douce collection, Bodleian Library, Oxford, a citterne part. To the first two parts Dr. Burney added a bass of his own (Harl. MS. 7337).

There is a setting for five voices of "Elisa is the fairest Queene" in some very old manuscript part-books in the British Museum. It is by E. Johnson, "of I cannot tell where," as marked in the Cantus; in the Quintus book, however, is written against the name, though in later handwriting, "Chaplain to Queene Anne Bullen." Immediately following it is the "Dittie," "O come again," which was sung by the "two that were cunning," but here it is set for the five voices. There was an Edward Johnson who composed the madrigal "Come, blessed bird," in Morley's "Triumphs of Oriana," but he was not a priest. The memorandum is supposed to refer to Robert Johnson.

Thomas Morley is spoken of as "then organist of Paules Church," and, according to Grove's "Dictionary," he "appears" to have held that office in 1591, though only for a short time. As to the "Scottish" jigs, we know that at the period in question jigs of the sister country were famous. Morley, in his "Introduction to Practicall Musicke," speaking of the best descanters as sorry composers, says: "Enioyne him but to make a Scottish jygge, he will grossely erre in the true nature and quality of it." Shakespeare speaks of "wooing, wedding, and repenting" to a "Scotch jig, a Measure, and a Cinque-pace." As to the instruments on which these jigs were played, they were commonly used at that period. The "consort" again appears in the "song of sixe-partes," and some lines in Drayton's "Poly-olbion," printed in 1613, will show how common they were then. The poet in "The Sundry Musiques of England" mentions "The Cithren, the Pandore, and the Theorbo," which some delight to strike; and again:

So were there some again, in this their strife,  
Loud instruments that lov'd, the Cornet and the Fife,  
The Hoboy, Sackbut deep, Recorder, and the Flute.

The Bandore (Pandore) is said by Stowe, in his "Annals," to have been invented in the fourth year of Queen Elizabeth, by John Rose, citizen of London, living in Bridewell.—The Musical Standard.

## CALL FOR YOUR MAIL.

LETTERS addressed to the following are at the office of this paper. If artists who cannot call will send postage all mail matter will be forwarded:

John Mahnken.  
Emil Barrangon.  
F. Arundal.  
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PARIS, JULY 1, 1902.

WHO that has lived in, or visited, Paris, and frequented the theatres, has not been annoyed by the officious attentions of the "ouvreuse"? Instead of an intelligent usher, employed and paid by the management of the theatre, in Paris one is worried by this good woman, who shows you to your seat, takes care of your wraps, presses footstools, programs, &c., on your attention, and in brief makes a perfect nuisance of herself for a monetary consideration. It is said that there are two crying evils in the Paris theatres impossible to be remedied, the claque and the ouvreuse. I do not think any practical manager has ever tried. The difficulty of dispensing with both is perhaps not so great as it appears. The argument is that these annoyances have always existed, and consequently must continue. A Paris journal, *La Patrie*, has recently taken up an active crusade against some of the more glaring evils in the musical and theatrical world, and has demonstrated that it is the manager of the theatre and not the ouvreuse who is to blame, she herself being to a certain extent exploited by him. The following dialogue is said to have occurred recently in a Paris theatre, between a spectator and the ouvreuse, the first of whom had given 25 centimes (5 cents) to the latter for showing him his two seats. "This is very little, sir," was the remark. "Well," was the reply, "before coming here, and without knowing whether the performance is bad or good, I had to pay for my two seats, for a cab, 50 centimes for a program, another 50 centimes for an opera glass, and it seems to me that is quite enough." "And I, on the other hand," exclaimed the ouvreuse, "had to pay 2 francs a day for the privilege of having the cloak room, and working four or five hours without knowing whether I shall at the end of the performance be out of pocket or not. No wonder if one is a little sharp with such a prospect in view." Both these people were right. The only person to blame is the manager who speculates on these "tips" in order to get out of paying his employees. An instance has been given of a large theatre, of which the directress is a "grande tragédienne," now temporarily occupied by a foreign troupe, where the manager has insisted on these ouvreuses paying for the privilege of their post 1½ francs per day. As the heat during this engagement has been great and the audiences consequently very small, these poor women have received about half a franc per night in "tips," so losing about 1 franc a day. It is impossible for them to go on strike, as they wish to keep their places for the winter.

As this is the time of the year when the principal members of the Opéra are given their yearly leave of absence, the performances have not been remarkable—the ordinary répertoire, performed by the less distinguished members of the company. Bréval has returned and is singing Valentine, Salammbô, Valkyrie, &c. I went the other night to hear her in the "Huguenots," and thought

it a very mediocre performance. The tawdry music was certainly not on this occasion idealized or improved by the singing of the principal artists. Bréval, in spite of some good points, sang badly. Following the present craze for "temperament," and in order to be intensely dramatic, she forces her upper notes to such an extent that the effort is apparent and the result disagreeable. And then the passages where Valentine is required to have a little execution or facility. These were simply absurd as sung by Bréval, it being impossible to tell whether the scale performed were diatonic or chromatic, as one only heard the highest and lowest note, with a confused jumble between. Mlle. Falcon, who created this role on the production of the opera, was a singer who possessed a remarkable dramatic voice and great execution. She was such an excellent artist that her name is given now to the type of character she created. A dramatic soprano is always termed in France "a Falcon singer." None of the singers at present with whom I am acquainted will ever leave their names behind in the same way. As the older operas have to be sung by modern singers who do not know how to sing, it would be a good idea to have these works thoroughly revised, carefully eliminating all passages that require any skill or virtuosity on the part of the interpreter. Marguerite de Valois was sung by Mlle. Dereims, who, although descended from and member of a family of artists, does not appear to possess any of their musical ability. Her performance of the many florid passages was very ragged and uneven. Noté, who is now chief baritone at the Opéra, Renaud having left, was a competent De Nevers.

The mounting, as is always the case at the Grand Opéra, was gorgeous. Still, elaborate stage settings are poor apologies for a bad performance. Program for the week: Monday, "Faust"; Wednesday, "Roméo et Juliette"; Friday, "La Valkyrie."

The Prix de Rome for musical composition has this year been granted to M. Kunc, pupil of Lenepveu. After hearing the cantatas that had been sent in by the different candidates for this prize, the decision of the jury was nearly unanimous in favor of the composition submitted by M. Kunc. The day after the other members of the Institut, joined to the jury of musicians, also pronounced in favor of the young pupil of Lenepveu, which caused Reyner, the veteran composer, to exclaim, on coming out: "This is about the first time, to my knowledge, that the judgment of our colleagues of the Institut has not reversed our own. The cantata of Kunc, the fortunate competitor, was sung by Lina Pacary and Mme. E. Bourgeois, both of the Opéra Comique, and by the tenor Gaston Dubois, who took a first prize for singing last year at the Conservatoire. The other competitors for the Grand Prix de Rome were Ducasse, pupil of Gab. Fauré, and Bertelin, pupil of Theo. Dubois and Charles Widor.

Charles Lenepveu, of whom the successful candidate is a pupil, was himself a pupil of the Paris Conservatoire in the class of Ambroise Thomas, and gained the Grand Prix de Rome in 1865. Since his return Lenepveu has composed several cantatas, detached pieces, &c. The only composition of Lenepveu that I remember anything about (I am always willing to admit my ignorance) was an opera called "Velléda," produced in London at Covent Garden about 1882, and in which Adelina Patti sang the principal female part. I remember also that this role was a Druid priestess; in fact, the plot of the opera was nearly identical with that of Bellini's "Norma." Somebody once told me that the worst music in England was always written by musicians holding the degree of Mus. Doc. In Paris, after some years of experience with "Astartes," "Orsolas," &c., it seems to me that all the unsuccessful operas are produced by musicians who have won the Prix de Rome.

The Académie des Beaux Arts, at the suggestion of the section devoted to music, has granted the Monvinne prize of 3,000 francs to Gabriel Pierné for his opera, "La fille de Tabarin," produced last year at the Opéra Comique. Four years ago Pierné also carried off this same prize with a symphonic poem called "The Year One Thousand" ("L'an mil").

The season at the Opéra Comique is nearly at an end. The annual closure will take place Saturday, July 5. There has been a revival of the noisy "La Vivandière." A very excellent performance was given recently of "Manon," with Mlle. de Courtenay in the principal role. She had the greatest success, and was the recipient of a letter from Maurice Grau complimenting her in the warmest terms on the admirable performance. The well known impresario, although ill, made a special effort to be present and hear for himself Mlle. de Courtenay's interpretation of Massenet's favorite opera. Why this excellent artist, who has for the last five years been such a favorite with the subscribers and public of the Opéra Comique, should be so seldom heard is one of the mysteries of that theatre known only to the director, Albert Carré. But then there are so many riddles at present connected with the Opéra Comique of Paris that everyone has ceased trying to solve them. During the recess a green room will be constructed for the choristers. The stage, which is small for opera, will also be enlarged. Program for the week: Monday, "Louise"; Tuesday and Saturday, "Manon"; Wednesday, "Carmen"; Thursday, "La Vivandière"; Friday, "Le Roi d'Ys."

The *Figaro* says: "The season at the Opéra Comique will close with a performance of 'Manon' by Sibyl Sanderson. This means that the closing this year will be exceptionally brilliant." The *Figaro* is funny, if one has only the right sense of humor!

A private performance was recently given in a salon of a lyric comedy, "Histoire d'Amour," by the Greek composer, Spiro Samara. I believe the work will be mounted this coming season at a Paris theatre. Spiro Samara, it will be remembered, was the composer of an opera, "Flora Mirabilis," which had some vogue in Italy a number of years ago. Since then I have not heard of him.

Miss Winnifred Willet, piano teacher and fervent believer in the Virgil Clavier, is in Paris, where she intends profiting by lessons from Ernest Schelling—Paderewski's pupil—whose recitals this last season were the subject of much attention from the press and musical public.

Miss Geraldine Damon, contralto vocalist and teacher, of Boston, is also in Paris taking a special course in style and repertory from Haslam, with a view to enlarging her sphere of work this coming season.

In a volume recently published called "Music in Paris," by a well known writer and music critic, Gustave Robert, I came across the following; the author is speaking of the most prominent writers on musical topics in America: "Formerly we mentioned the interesting book, 'How Music Developed,' and I would be grateful to my confrère (THE MUSICAL COURIER) if he would let me know who is the publisher of 'Mezzotints,' by James Hunker, a work that has been recommended to me as a volume to be read."

In a footnote the same Gustave Robert adds: "In the number for September 6 THE MUSICAL COURIER has been good enough to inform me that this excellent book is published by Charles Scribner's Sons, New York. The author, under the rubric of 'Raconteur,' contributes to THE MUSICAL COURIER a series of articles of the most interesting character." DE VALMOUR.

## FROM AUSTRALIA.

[BY CABLE.]

MELBOURNE, AUSTRALIA, JULY 22, 1902.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

**T**HE third of the Tuesday morning recitals given by the American Conservatory was played by the pianist Howard Wells. He presented the Mendelssohn Prelude and Fugue in E minor, some Chopin Etudes and the Saint-Saëns Concerto in G minor. Through years of conscientious work he has obtained a good standing among local pianists, and each succeeding appearance has strengthened his position. The playing of the Saint-Saëns Concerto on this last occasion was probably the best that has been heard from him, since it is not easy, and he played at times with considerable breadth.

Allen H. Spencer played the accompanying part to the concerto. Miss Clara Heuer, soprano pupil of Ragna Linné, sang a number of songs with a light, easily handled voice.

A pleasant affair was the testimonial banquet tendered to Mr. and Mrs. Charles W. Clark on Monday evening. It was an evidence of the warm place held by the popular baritone and his wife in musical Chicago. The event was to celebrate the departure of Mr. and Mrs. Clark for Europe, and there was a large representation of the profession present. The banquet was at the new Stratford, and a remarkable feature was the absence of anything like the customary running accompaniment of music on such occasions. It had been arranged in advance to make the farewell a merry affair, with music for the time neglected altogether. The committee in charge, consisting of Arthur Bissell, Frank Webster, Holmes Cowper, W. M. Chase, George Hamlin and Charles Beach, had arranged the plans with enthusiasm, and the result was a genuinely delightful evening. A souvenir was presented to Mr. Clark to which many of his friends had contributed.

The Studebaker has been entirely refitted, refreshed and redecorated and will reopen with "King Dodo" on August 2. Among other improvements, Manager Francis Brown has added a new coat room and has had broad steps built from the orchestra, near the stage, to the aisles behind the proscenium boxes. The house has been painted a warm red, and, with new velvet carpets to match, the popular playhouse presents a more inviting appearance than ever before.

Milton B. Griffith, the tenor, is making rapid headway in local musical life. He has been obliged by concert engagements to decline one or two music school propositions, and his position as soloist in Bishop Cheeney's church is a recognition of his abilities easily appreciated. In addition to his local work Mr. Griffith has already been booked for a number of recitals outside the city.

Jennie Osborn, the popular soprano, has been added to the long and really brilliant list of artists under the management of Dunstan Collins.

Chicago's Philistine of pianism, Frederick Clark, has issued the third of his "Music of the Present and of the Future." It is a vitriolic production in which nearly every pianist at present in the public eye is grilled in gruesome style. Editor Mathews comes in for more than his share of the roasting, and even mild Godowsky, great as he is, receives a few turnings over. But there is one bright spot in Mr. Clark's view of things. There is one, just one, pianist who really does know a few things, and who really can play Beethoven and the rest. That lonesome pianist is—Frederic Horace Clark.

#### SHERWOOD AT THE NEW YORK STATE MUSIC TEACHERS' CONVENTION.

Of Mr. Sherwood's recent recital before the New York State Music Teachers' Convention, at Newburgh on the Hudson, the *Daily News*, of that city, had the following to say:

Mr. Sherwood is a great artist and one who believes in America and American composers. This was evident by his program, which was superbly played. He has, in the first place, a thorough knowledge of composition, which makes his work clear cut and never for a moment obscured, while in his technic he has attained the highest possible perfection. Beginning with the tremendously difficult "Fire Fugue," by Handel, his program contained numbers by Chopin, whose Impromptu in F sharp minor was exquisitely played. The entire program was brought to a dramatic climax by a superb rendition of the Twelfth Liszt Rhapsody.

When one hears such an artist as Mr. Sherwood it strengthens one in the belief of America's musical future. Mr. Sherwood is an American and rejoices in that fact, and he devotes much of his time and talent in bringing out the works of his countrymen. All honor to such men. It seems incredible that many foreigners are brought here and arouse enthusiasm when men like Mr. Sherwood, equally as great and in many respects greater, are not sufficiently recognized by the general public. But the music teachers evidently realize his full worth, for he received an ovation yesterday, being recalled again and again.

The Newburgh *Daily Journal* comments upon Mr. Sherwood's recital as follows:

Mr. Sherwood's work and reputation are too lofty to solicit praise from any but the most musically gifted and able critics. His was the important event of the day's concerts.

#### Ada Markland Sheffield.

One of the sweetest voiced sopranos that have ever been heard in Duluth sang her way into the hearts of a critical audience assembled at the First Methodist Episcopal Church recently, where one of the finest concerts of the year was held, under the auspices of the Duluth Male Glee Club. The songstress is Mrs. Ada Markland Sheffield, and she assisted the Male Glee Club. Her voice is of fine timbre, tender, compelling, and at once thrilling and soothing. Her selections, all of which were encored, were two new songs from German, "Daffodils Are Blooming" and "Roses of June"; "Daisies," from Hawley; three French songs, from Vidal, Tosti and Beach, and an aria from Gounod's "Queen of Sheba." The latter was exquisitely rendered. Mrs. Sheffield responded to but one of

her several encores, when she sang "Mavourneen."—Duluth News-Tribune, June 12, 1902.

The club was assisted by Ada Markland Sheffield, soprano. Mrs. Sheffield quite captivated the audience, being recalled several times, and applause being given her in unstinted quantities. Her voice is a soprano of very pleasing quality, full of sympathy, and admirably controlled. The aria from "Queen of Sheba," by Gounod, was her heaviest number, and it was sung with an artistic skill and apparent absence of effort that made it delightful. A group of three French songs, and another group of three, "Daffodils Are Blooming," "Rose of June" and "Daisies," made the balance of her program. She also sang two pretty encores, her selections in this respect being particularly happy.—Duluth Evening Herald, June 12, 1902.

#### NEWS ITEMS.

S. Becker von Grabill, the pianist, has returned from a yachting cruise. He will pass the remainder of the summer at Lititz Springs.

Mrs. Grace Townsend Huebner sang with success at a musicale in Madison, N. J., recently. The local critics were charmed with her voice and style.

Leonard Liebling, of THE MUSICAL COURIER staff, returned last week from Europe on the Kaiser Wilhelm der Grosse. Mr. Liebling will spend his vacation near New York.

Edwin H. Douglass, the Cleveland (Ohio) tenor, will sail for Europe Saturday, July 26, on the steamer Kroonland, of the Red Star line. He will remain abroad until September 20.

We have just learned that the Spiering Violin School, of Chicago, has been amalgamated with the Chicago Musical College. The enterprising Western city is setting the practical example of trusts in music.

Bernhard Listemann, the well known Chicago violin pedagogue, has gone abroad to visit his daughter, who has been studying singing in Berlin. Miss Listemann, who is expected to make her American debut next fall, will probably return here with her father late in August.

Louis Hirsch, a Joseffy pupil who has been studying with Jedliczka in Berlin, came back on the Moltke last week. "I was in Berlin one winter," says Mr. Hirsch, "and that was enough for me. I've come back to resume my studies with Joseffy. No one in Berlin can equal him as a teacher. He's good enough for me, and he ought to be good enough for the hundreds of misguided young American pianists that waste so much of their time and money abroad." Mr. Hirsch is to be congratulated upon discovering for himself what THE MUSICAL COURIER has been preaching for a decade.

Dr. Florence Ziegfeld's good luck is not confined solely to being the proud and happy possessor of a musical college boasting several thousand pupils. On his recent trip from Europe, per steamship Kaiser Wilhelm der Grosse, together with Leonard Liebling, the fortunate doctor bought the winning number in the auction pool, and had the pleasure of receiving a trifle over \$579. Besides this Dr. Ziegfeld won two hat pools, one of \$10 and one of \$50. He became an object of superstitious awe to the other pool plungers abroad. In place of the usual steamer concert for the Life Saving Fund the doctor and Mr. Liebling arranged a humorous lottery, for which liberal contributions were collected from Mrs. William Astor, Commodore Elbridge T. Gerry, Miss van Alen, Mrs. Ogden Mills, the Misses Mills, Louis Mann, Clara Lipmann, Helen Bertram and many other distinguished passengers. The doctor was the constant centre of jollity, and easily the most popular voyager on the huge steamer. Dr. Ziegfeld is back at his post in Chicago.



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## IS THE ART OF MUSIC MERELY A FASHION?

BY S. G. PRATT.

Musical art is but a fashionable garment which most frequently conceals rather than adorns the body of one's thought.\*

That which was fashionable yesterday is obsolete today and tomorrow is forgotten. We have many musical milliners or modistes whose dresses are sometimes gorgeous, but they either conceal another's body or clothe a wooden form which musical mechanics have manufactured for them. They beget no children from the loins of their own souls. (The creative art, composition, only is here spoken of; not the executive or skill of performance.)

The thoughtful student of history will not fail to notice the rapid changes in styles and forms of musical art, and how like shifting sands of the desert the manner varies with the differing winds of differing generations. The garments and trimmings made with so much care and taste are thrown aside or laid away to be gazed at by the student or antiquarian as curiosities of a primitive era in art.

A sort of musical Silurian age, when the vertebra of art, melody, was lacking.

The theatric tinsel and glitter which for the time attracts the vacant mind, as well as the egotistic pomp of dexterity and the self-satisfied intellectuality, which awakens (for its industry alone) the admiration of the more thoughtful, all shall be buried in one common grave; for the so-called "intellectual in art" is but a refinement of the gaudy attire; more finely woven, a finer texture, a finer garment, but a garment only.

But little more than a century has passed since Gluck died in Vienna, after accomplishing a "great reform" in the grand opera, and with the assistance of Marie Antoinette triumphing over the Italian Picinni; the latter supported by the journalists and the fashionable public of Paris. Gluck established the principles of rational treatment of words and dramatic situations, with musical coherence, and ridiculed the absurd vocal ornamentations with which Picinni defied dramatic logic, and the vocal jugglery with which he fitted out his prima donnas to catch the applause of the public.

The ambitious Gluck—who in London in 1746 at the Haymarket Theatre performed upon hand glasses to make a living—contributed many grand operas to this reform. Are they performed now? Once each year it was customary when I was a student in Berlin to produce his "Iphigenie" at the Royal Opera, but even this annual tribute to the great Gluck has long been discontinued. His "Orpheus," chiefly on account of its graceful ballet music, is still occasionally produced; but the world in general knows Gluck only because he composed one little song, "Oh, My Eurydice." The great arias expressing passion and enlisting prodigious vocal powers and endurance, supported by the subtlety of orchestral "tone coloring," are passed away, and now take their place in the galleries of antiquities alongside of Picinni's embellishments. The simple melody of love and devotion survives; and thus the least of all his art becomes the monument by which he is known to posterity.

The question thus arises, Is it possible that the virtuosity of the Italian in absurd musical pyrotechnics was replaced by the German master simply with a different style of embellishment in the orchestra? Were the runs and trills so trivial and out of place in the Italian opera replaced by Gluck with long sustained arias, where sense and logic were slaughtered in a different manner to give the master an opportunity of self glorification in the orchestra?

The vanity and trickery of the prima donna replaced with the trickery and vanity of the orchestra? Were not both children born of vain glory and self conceit?

The soul of music melody asks no favors of either. It is sufficient in its own integrity. Inspiration is its parent and art simply a temporary vehicle in which it makes its triumphal procession from century to century.

The shores of history are strewn with wrecks of artistic

endeavor, all pointing to the impotence of ornamentation and elaboration. I need but mention in instrumental music the trills and grace notes of the "Periwig period," as shown in Haydn and Mozart's sonatas and symphonies (now obsolete), while in the dramatic (operatic) field Steffani, whose operas were favorites of Hamburg and Brunswick at the close of the seventeenth century, is unheard of, and Scarlatti's 115 operas and 400 cantatas are forgotten. And what of the great Frenchman Lully and Jean Baptiste Rameau? A few quaint excerpts from ballet music and string quartets point their fingers mockingly at the heroic pomp and glitter of "Alceste," "Cadmus," "Roland," "Armide," "Zoroaster" and many other great tragic operas which strutted across the stage of their brief time with magnificent paraphernalia, and are now become mere phantoms.

Josef Adolf Hasse, pensioned by the King of Saxony (1736), wrote fifty-two operas and eleven oratorios! Along the stranded beach we see nothing but wrecks of these one time gorgeous barks. Not one with a respectable age is still sailing the seas of success and carrying its cargo of orchestration, grand arias and choral effects, with its passengers of prima donnas, to any welcome haven.

In church music the Dutch school of canon writing carried to such excess of counterpoint as to destroy all natural flow of melody or logical treatment of words, caused Erasmus, of Rotterdam, to exclaim: "We have had introduced in the church an over refined and theatrical music, a screaming and tumult of different voices, such as I believe never was heard in the theatres of Greece and Rome."

"This over refinement" or artificiality, especially in orchestral work, has reached such an absurd stage as that the "phosphorescence of the sea" is painted with tone color! Weak writers appear to be overwhelmed with tonal effects and become their slaves instead of their masters. Instead of making it subservient the expression of a musical idea they become ensnared in the labyrinth of orchestral "tone color," and wander aimlessly about imagining they are giving us a painting when they are simply mixing colors on the palette. No artist has the audacity to offer the public his palette of paints, no matter how cleverly they may be mixed, and ask it to admire it as art. It is not a painting until it has assumed a form on the canvas and expressed some thought. Let him spatter the canvas, however, thick with all the colors and varieties of shadings, until he represents something possessing some definite shape he would be ridiculed; yet is not this the kind of music which is now frequently produced and the public is called upon to enjoy?

It would seem that this orchestral virtuosity had reached the limit of absurdity; as though trickery and artificiality had replaced true art; as though the soul of music which elevates and ennobles were lost sight of, and its place usurped by a tonal jugglery intended to dazzle the weak minded and blasé.

Thus often we find a mere skeleton of an idea—and that musty with age—covered over with a rich garment of "tone color" and paraded for our admiration. A few, of unhealthy artificial tastes, may admire this glitter and pomp, but people with normal tastes demand a body of flesh and blood inside the robes and a soul in the body. In a word symmetry and melody.

Insanity the result of over-refinement.

The refinement or artificiality of art like the refinement of blood may reach a point where sterility or insanity results. Thus the royal house of Bavaria in our time has ended in suicide and insanity. It has been stated by an historian that at the close of the eighteenth century there was not a single ruling house of Europe which was not affected with insanity. William the Conqueror was a son of a peasant girl of Falaine, Normandy. So in music there comes a time when we must reach up to the fountain of purity, when simplicity and dignity, the bone and sinew, nay the very marrow of music, will be welcomed in the place of the grim or grinning skull, covered with regal robes.

Let us not forget that the hand of time reaches down from the Olympian heights and inexorably tears away the masks of art from the children our industry has created. When that time comes shall posterity find nothing but skeletons or faded and decayed garments as a result of a life's work?

There is an overwhelming wave of sadness in the thought of this vast ocean of oblivion, into which the procession of art is inevitably passing; and its contemplation only becomes endurable when we consider it as the great reservoir of immortality which again feeds and waters in new forms, new and undiscovered empires of thought.

The earnest musician need not be discouraged in contemplating either the limitations of his art or its transitory character, for if he is sincere and strives to develop the musical strata of his spiritual being he will, in spite of his art, bring forth some melody to bless posterity. "In spite of his art," for melody (the real concrete substance of music) comes most frequently in a flash of unconscious inspiration, entirely independent of art, born of some soul experience or emotional mood, and while art

can modify, detract from or add to its original beauty, the charm of elaboration or ornamentation, the melody, rarely is the result of it.

We should not forget "that the educated possess no monopoly of inspiration"; the heaven sent theme may come, indeed, often does come, to the untutored as well, even as cloudland realms of beauty reflect their floating glories as charmingly and clearly in the undisturbed waters of a primeval pond as in the highly adorned and magnificently statued, artificial lake. It is of music, abstract, pure and unadorned, or I should say, unencumbered by artifice or undwarfed by an overweighted egotism, that Edgar A. Poe wrote:

"It is in music, perhaps, that the soul most nearly attains the great end for which, when inspired by the poetic sentiment, it struggles—the creation of supernal beauty. It may be, indeed, that here this sublime end is, now and then, attained in fact."

To have lived to produce even a single segment of the great circle of melody that vibrates against the heart of mankind, and sends its waves trembling throughout the universe to the soul of the Almighty, should be sufficient recompense to any man for the sorrows and struggles of a lifetime.

Therefore let us not lose heart, but keep the windows of the soul open, cultivate a receptive mood, a simple mind and a desire to serve the human race rather than to glorify ourselves. Let us banish the gaudy glitter of artificiality and its pendant vanity and self glorification, and welcome the noble and willing spirit of inspiration, even if to woo the muse successfully we have to kneel humbly at her feet. This reverent attitude, which the lives of the great masters—Beethoven, Bach, Mendelssohn, Schumann and Chopin—exemplify, will bring better results to mankind than the pompous, self-conceited manner of the modern musical Narcissus, who kneels not to pray but to admiringly contemplate his own artistic magnificence.

Neither should we forget the debt we owe to posterity. He who writes simply to please the taste of his time lives the life of both coward and ingrate. He stands receiving with both hands the riches which the industry of the masters has bequeathed to him, and in return gives nothing to posterity. A musical sponge absorbing all the past without as much as "I thank you."

What a craven heart is that which refuses to climb the mountain of inspiration to give the world some new and more extended view into the soul's boundless empire beyond!

As much as this molecular littleness (which has to be enlarged an hundred fold by the fickle glass of fashion in order to be seen) claims our pity, so is our admiration awakened by the courage of an undaunted heart, which, answering the call of duty, struggles upward even though he becomes lost in opposing clouds. It is much to have dared. The heroic motive is his crown, and though he may not return bringing down to earth the rich fruits of his efforts, still we love his memory and speak of him with tenderness. The path which led him to oblivion shall lead another to glory and fame.

MARY BILLINGS IN BOSTON.—The young artist, soprano of the Trinity Congregational Church, Orange, N. J., recently sang at the Lorraine, in Boston, on a Sabbath evening. There was a large audience present to hear her, and she sang, among other things, "Hear Ye, Israel!" Unbounded praise was given her, indeed well deserved, for she is a most artistic singer. Miss Billings will eventually take up concert singing as a profession. She is one of the many pupils of Marie Seymour Bissell.

ERSKINE PORTER IN RECITAL.—Erskine Porter, the boy soprano, has been engaged for two recitals early in August, one to be given at Watch Hill House, Watch Hill, Rhode Island, on the 4th, and the other at the Imperial, Narragansett Pier, on the 6th. He will give a program of sixteen songs, which he will sing from memory.

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## SOME UNKNOWN MOZART MUSIC.

At the last Philharmonic concert a selection was given from Mozart's "Les Petits Riens." Joseph Bennett wrote the following account of the compositions in the analytical program: In 1778, Mozart being then twenty-two years old, visited Paris to try his fortune in la ville lumière. He had the greatest contempt—very candidly expressed in his private letters—for the French and their music, but that was not the point. Paris could dispense fame, and fame brings money. It was not long before the young composer made acquaintance with Jean Georges Noverre, the celebrated ballet master, inventor of the "ballet pantomime," author of books on the dance, and what not of that kind. By Noverre, Mozart was introduced to De Vismes, manager of the Opéra, then housed in the Palais Royal. A business understanding of some kind soon ensued, for, under date May 14, we find the composer writing to his father:

"I shall soon now, I think, receive the poetry for my two-act opera, when I must first present it to the director, M. de Vismes, to see if he will accept it; but of this there can be no doubt, as it is recommended by Noverre, to whom De Vismes is indebted for his situation. Noverre, too, is soon to arrange a new ballet, for which I am to write the music."

This projected ballet was "Les Petits Riens," to which Mozart made further reference in a letter dated July 9, 1778:

"As to Noverre's ballet, I only wrote (to you) that he might perhaps arrange a new one. He wanted about one-half to complete it, and this I set to music. That is, six pieces are written by others, consisting entirely of old, trumpery French airs; the symphony (overture) and contredanses and about twelve more pieces are contributed by me. This ballet has already been given four times with great applause."

Here it may be convenient to insert a list of the "numbers" written by Mozart:

1. Overture. C major. 105 bars.
2. Largo. C major. 35 bars.
3. Episode. A minor. 16 bars.
4. Andantino and Allegro. C major. 23 bars.
5. Larghetto. F major. 16 bars, with Da Capo.
6. Gavotte. Allegro. F major. 70 bars.
7. Adagio. D major. 12 bars.
8. Allegro. D major. 36 bars, with Da Capo.

9. Gavotte gracieuse. A major. 26 bars.
10. Pantomime. A major. 26 bars.
11. Passepied. D major. 16 bars.
12. Gavotte. B flat. 49 bars.
13. Andante. B flat. 16 bars.

Of these pieces, Nos. I, IV, VI and IX were performed at the Philharmonic concert.

"Les Petits Riens" was produced on June 12, 1778, and the *Journal de Paris* gave an account of it, from which we learn that the work consisted of three scenes, episodic, and almost detached from each other. The first was purely Anacreontic—Love caught in a net and imprisoned in a cage; the second was described as "le jeu de Colin-Maillard"; while the third represented a plesantry of Love, who introduces to two shepherdesses another shepherdess disguised as a shepherd.

It is interesting to find the idea Love caught in a net and confined in a cage figuring among the early poems of William Blake. This occurs in the "Poetical Sketches," published five years after the production of "Les Petits Riens":

With sweet May dews my wings were wet,  
And Phœbus fired my vocal rage;  
He caught me in his silken net,  
And shut me in his golden cage.  
He loves to sit and hear me sing,  
Then, laughing, sports and plays with me;  
Then stretches out my golden wing,  
And mocks my loss of liberty.

"Les Petits Riens" did not escape the rhymesters who in those days tempered with epigrams the despotism of theatrical directors. De Vismes was just then running an Italian buffo company, which, of course, offended the chauvinism of the period. Hence the following, among many things of the same kind:

Avec son opera-bouffon,  
L'ami de Vismes nous morfond.  
Si c'est ainsi qu'il se propose  
D'amuser les Parisiens,  
Mieux vaudrait rester porte close  
Que de donner si peu de chose  
Accompagné de Petits Riens.

On the withdrawal of the ballet it was laid aside and forgotten. As for Mozart's music, not even that biographical sleuth hound, Otto Jahn, could get upon the trail of it. For this reason, which must have seemed a good one to others besides himself, he pronounced it "irrecoverably lost." But Jahn reckoned without another rummager, Victor

Wilder, who, hunting among the treasures of the Opéra, came upon the missing music. This was in 1872; in 1873 it was performed at the Grand Hotel, and may now be found in a supplemental volume to Breitkopf & Härtel's complete edition of the master's works.—Musical Standard.

## Scherhey Pupils Sing.

MISS DOROTHY RIESENBURGER, a young pupil of M. J. Scherhey, sang recently at the concert given for the benefit of the Flushing (L. I.) Hospital songs by Packer and Schleifurth. She also sang at the interesting commencement exercises of School No. 13. Miss Riesenburger has a sympathetic mezzo voice and a good stage presence.

Mrs. Dora Phillips, another professional pupil of Mr. Scherhey, was the soprano soloist at two "Wagner Nights," conducted by Franz Kaltenborn at the Circle Auditorium. At the first concert Mrs. Phillips sang with the orchestra Senta's Ballad from "The Flying Dutchman," and at the second concert the soprano part in the duet from the same opera. On both occasions the artist aroused enthusiasm by her singing, revealing on both evenings a voice rich in quality and dramatic in expression.

ALTA YOLO.—Miss Alta Yolo, the California contralto, who recently sang at the Kaltenborn concerts, has been engaged here for next Monday evening.

Arthur Hartmann, the young Boston violinist, who created a decided artistic stir in Europe last season, will spend the summer touring Scandinavia and Denmark. Mr. Hartmann will not visit American next winter; instead he is booked for long tours in Russia and Germany.

At the close of this season's travels the orchestra of the Stuttgart Opera Company purposes making a concert tournée in England.

Alexander Doussaigne Méhul, pianist and nephew of the composer of "Joseph in Egypt," died recently at the age of seventy-two.

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